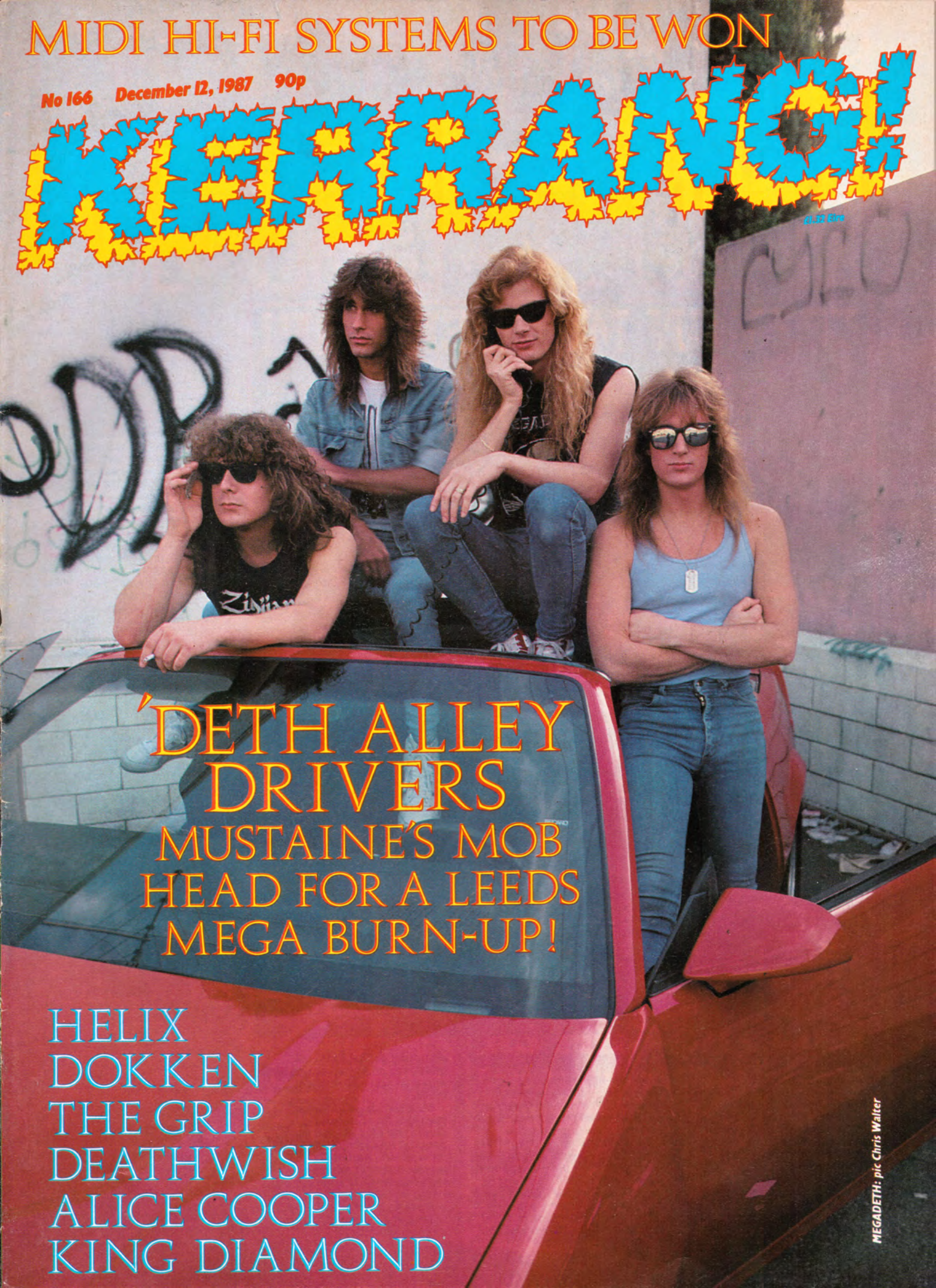
MIDI HI-FI SYSTEMS TO BE WON

No 166 December 12, 1987 90p

KERRANG!

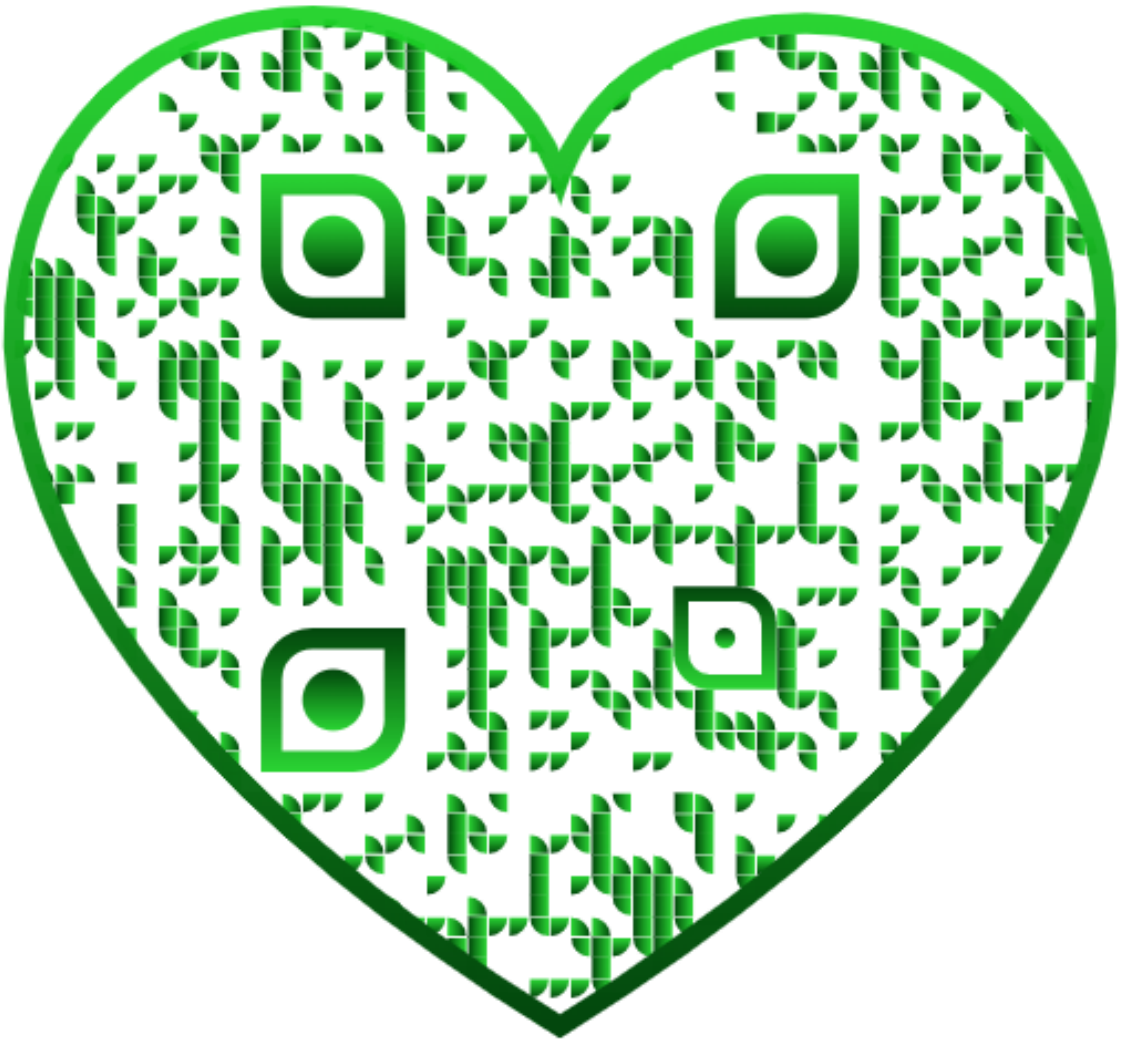


'DETH ALLEY DRIVERS

MUSTAINE'S MOB HEAD FOR A LEEDS MEGA BURN-UP!

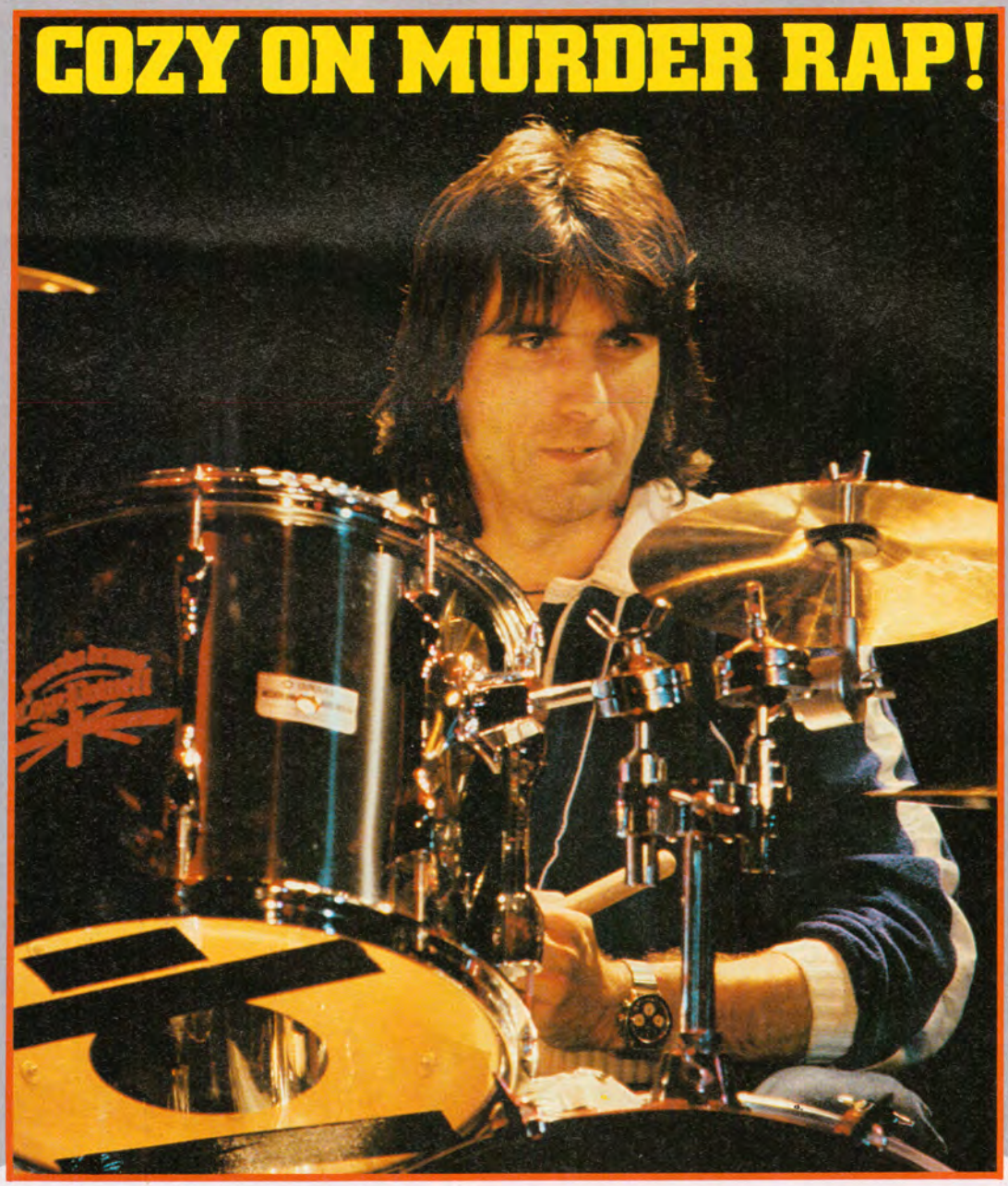
HELIX
DOKKEN
THE GRIP
DEATHWISH
ALICE COOPER
KING DIAMOND

MEGADETH: pic Chris Walter



MAYHEM

COZY ON MURDER RAP!



■ *ACE DRUMMER* ***Cozy Powell*** *(pictured here) has quit* ***Blue Murder*** *and severed his relationship with guitarist* ***John Sykes****, his erstwhile partner in the project. Both were key figures in* ***Whitesnake*** *and have been working on Blue Murder for the past few months with* ***Tony Franklin****, ex-****The Firm****, on bass.*

Although Blue Murder have just signed a major record deal, Cozy says he cannot commit himself to the project. In a press statement, Cozy described the situation as 'unworkable'. He also reveals that he feels his career since leaving Whitesnake has been disappointing, with two years with the revived ***Emerson, Lake & Powell*** *project described as 'ultimately unproductive'.*

Cozy told Kerrang!*, "I'm afraid there was a clash of personalities, plus I didn't like the management situation. It is a difficult thing to talk about.* ***Aynsley Dunbar*** *came in to take over from me, but he didn't stay. Tony Franklin is still on bass though. What I want to do now is get back into the studios to do some session work and then find a permanent band."*

Meanwhile, John Sykes' manager ***Ron Sharples*** *confirmed Blue Murder were carrying on without Cozy: "We have several potential replacements in mind and we'll make an announcement shortly. At the moment we need to put our house in order and we don't want to make any premature announcements."*

■ **WHITESNAKE** HAVE been forced to cancel their concert at Nottingham's Royal Concert Hall, originally scheduled for December 28, due to technical difficulties setting up the band's lighting rig inside the building. As a gesture of goodwill, however, the promoters have now arranged things so that any fans holding tickets for the cancelled show will be able to exchange them for tickets to see the band's New Year's Eve show at Wembley Arena in London (7pm start – 10pm finish).

In addition, for a nominal cost of £2, a special coach trip to London and back from Nottingham is being laid on – ticket holders should apply personally for seats on the Nottingham-Wembley coach not later than December 15, to **Way Ahead Rock Trips, St. James Street, Nottingham,** tel **(0602) 414212**. Alternatively, a full refund will be provided by returning tickets.

■ **INTRINSIC**, A brand new Metal band from California destined for greatness in '88 (see rave review on page 19), have their debut self-titled (totally brilliant) album released on the independent No Wimp Records in America. No UK release as yet, but if you do see this one going in the import racks then get it immediately!

The band – featuring **Mike Mellinger** (guitar), **Ron Crawford** (guitar), **Chris Binns** (drums) and **Joel Stern** (bass) – have recently parted company with their lead vocalist **Garret Graupner**, so if there's any budding superstar frontmen/vocalists out there who want to latch onto one of *the* finds of '87, then drop a line now to: Intrinsic – **PO Box 1329, Morro Bay, California 93442**, or ring **(0101) 805 772 7568**.

■ **ERIC CLAPTON**, who recently announced a string of dates at London's Royal Albert Hall (see Mayhem last issue for details), has added a further three nights there, on February 2, 3 and 4, bringing El Boy's total number of appearances at London's most celebrated live venue to nine – a record that is likely to stand for some time to come!

As befits any appearance by Clapton in London these days, already the rumours abound over who might or might not put in a guest appearance onstage with 'God' on that ninth and final night. Officially, however, all Clapton's spokesmen will admit to is that "Eric does have a *lot* of friends in the music business . . . who knows, one or two might show their faces at the gigs."

LISA'S YULE SURPRISE

■ ***LISA DOMINIQUE*** *(above) makes her return appearance at the Marquee in London for a special Christmas show on Thursday December 17. Also, the first five people through the doors of the club will receive – and we quote direct from Lisa's pouting lips here – a very special Christmas present! Not only that, but the next* ten *will each receive a personally signed Lisa Dominique poster . . . OK, advance tickets are available now from the Marquee box office, priced £4.*

■ **CHROME MOLLY** undertake a clutch of low-key club appearances around the UK this month as a warm-up to their more extensive UK tour which is currrently being put together for the New Year. Mostly, these dates are being used to test out the reactions of the band's singer, **Steve Hawkins**, who recently had a heart surgery operation postponed and has been placed on new medication in the battle to regain his health.

"Basically, we want to see how Steve stands up to the pressure of playing live under the new medication," said a band spokesman. "All being well, the band and Steve will be ready to get down to some serious road action in the New Year."

All we can say is that everybody here at the big *K!* wish everyone in Chrome Molly well for the future. In the meantime, the band's December gigs are as follows: Lancaster Sugar House 10, Sutton Ashfield Golden Diamonds 19, Scarborough Futurist Theatre 20, Leicester Sector 5 21, and the Derby Rock House 22.

Chrome Molly also have a new single released on the IRS label on January 18 – it's a cover of the old **Squeeze** chestnut, '**Take Me I'm Yours**'.

■ **AC/DC** HAVE announced the addition of a third night at the London Wembley Arena, on Sunday March 3. Tickets will be on sale from December 1, priced £10 and £9, subject to a 50p booking fee per ticket. You can order your tickets now from the Wembley box office on **(01) 902 1234**, or from all the usual London outlets.

THE LION'S SHARE

■ ***MAGNUM*** *HAVE announced an extensive 19-date UK tour, planned for the Spring, which will also coincide with the worldwide release of the band's next studio album, provisionally titled '**Don't Wake The Lion**', which they are currently busy recording at Wisseloord Studios in Holland. The band (pictured above) have only just begun working on their latest opus, and these are still early days, but word has it that such classic Magnum-esque ditties as '**Wild Swan**', '**Days Of No Trust**', the title track, and '**It Must Have Been Love**' are already being knocked into shape.*

In the meantime, the confirmed dates of Magnum's UK tour are as follows: Folkestone Leas Cliff Hall March 7, Norwich University of East Anglia 8, Nottingham Royal Centre 9, Buckley The Tivoli 10, Bradford St. George's Hall 11, Manchester Apollo 12, Sheffield City Hall 13, Preston Guildhall 14, Edinburgh Playhouse 15, Glasgow Barrowlands 16, Newcastle City Hall 17, Hanley Victoria Halls 18, Cardiff St David's Hall 19, Reading Hexagon 20, Leicester De Montfort Hall 21, Bristol Colston Hall 22, Cambridge Corn Exchange 23, St. Albans City Hall 24, Hammersmith Odeon 25. Ticket prices vary from venue to venue, so check for details at your local box-office. However, tickets for the Hammersmith Odeon concert are on sale now, priced £6.50 and £5.50.

FOX AND ROLL

■ ***BRITNY FOX*** *(above), the South Jersey-based rock band, have just signed what the band describe as "a multi-album deal" with Columbia/CBS Records in New York. Recording is due to begin in earnest in early December at the Warehouse Studios in Philadelphia. Additional recording is planned to take place at The House Of Music Studios in West Orange, New Jersey, and Blue Jay Studios in Boston.*

Tentative release date for the album – this band are nothing if not hyper-efficient when it comes to delivering the sordid details on all these transactions – is already set for Monday March 28, 1988.

*Producing the album for Britny Fox will be **John Jansen**, famous for his work throughout the years with such varied artists as **Jimi Hendrix**, **Lou Reed**, **Billy Squier**, **Heavy Pettin** and, most recently, the **Cutting Crew**.*

*The permanent Britny Fox line-up has recently been augmented by the addition of former **Waysted** drummer **Johnny Dee** (né Deteodoro), who will be featured on the forthcoming album and the major world-wide tour which the band will be embarking on in the Spring of '88.*

■ WILL ANYONE who knows *anything* about the events detailed in the letter headed 'Security Shame (I)' in Kommunikation, issue 164, contact **DC Neil** at the Central Police Station, Bristol (Tel. **0272 267161**). Any information supplied will be treated with the strictest confidence.

■ **PINK FLOYD** release a new single, '**On The Turning Away**', on December 7, a track lifted from their '**A Momentary Lapse Of Reason**' album – which, incidentally, is fast approaching platinum status in the UK. The B-side has been specially cut at 33⅓ rpm to accommodate a seven-and-a-half minute version of '**Run Like Hell**', recorded during the band's current sell-out tour of America.

Additionally, the 12" version of the single will also feature a live version of the A-side. There will also be a limited edition seven inch version of the single in shocking pink, as well as a CD version that will carry all the tracks featured on the 12". Following the completion of their US dates, the band are planning a major European tour which should see them hitting the UK in the early summer of '88.

AS THE CRO FLIES

■ *NEW YORK Hardcore outfit **Cro-Mags** (above) hit the UK this month for the first batch of dates on their forthcoming European tour.*

*The band – who comprise **Harley Flanagan** (bass), **Doug Holland** (guitar), **John Joseph** (vocals), **Kevin Mitchel** (guitar) and **Petey Hines** (drums), and have been cited in these pages already as several resident* Kerrang! *hacks' Tip For Titillation in '87/'88 – kick off their round of dates at the Clarendon, in London, on December 11, before appearing as Special Guests at the 'Christmas On Earth' Thrash festival at the Queens Hall, Leeds, December 13.*

The rest of their European dates are as follows: Hamburg Markthalle December 15; Bochum Zeche 16; Mainz Elzer Hof 17; Eindhoven Dynamo 18; Katwijk Scum 19; Antwerp Hof Ter Lo 20; and Paris the Zenith 21.

CRO-MAGS

"THE AGE OF QUARREL"

GWLP/TC 9

CRO-MAGS ON TOUR

DEC 11 LONDON-CLARENDON
DEC 13 LEEDS-QUEENS HALL

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DEMONS & BLIZZARDS

■ *NOT CONTENT it seems with playing in more than 30 different countries over the last 18 months,* ***Uriah Heep*** *are about to become the first ever Western rock band to play live in the USSR! Heep arrive in Russia on December 6 and from December 7 through to December 16 they will play ten concerts in front of no less than 180,000 people at the Olympic Sports Hall in Moscow.*

*The band were invited earlier this year to do the shows as part of the Russian '****Concerts For International Peace And Friendship****' and leapt at the chance straight away. Continuing the theme of the impending* ***Reagan/Gorbachev*** *Disarmament Summit meeting scheduled for December 8 in Washington, a press conference for Heep and the Russian band supporting them at all their shows is scheduled for the following day in Moscow.*

The shows have been organised by ***Goss Concerts*** *and co-ordinated by Hungarian promoter* ***Laszlo Regedos****. The stageshow will be Heep's most spectacular creation yet, featuring a special lighting and laser show imported from the Budapest Lasarium, and all the concerts will be filmed in conjunction with Russian Television for screening early in 1988 and for use as a live video in tandem with a new live Heep album planned for release in the New Year.*

Over the years, Uriah Heep have become renowned for their extensive travels around the world, but the band regard this Russian visit as possibly the most important, not to mention prestigious, that they have ever made.

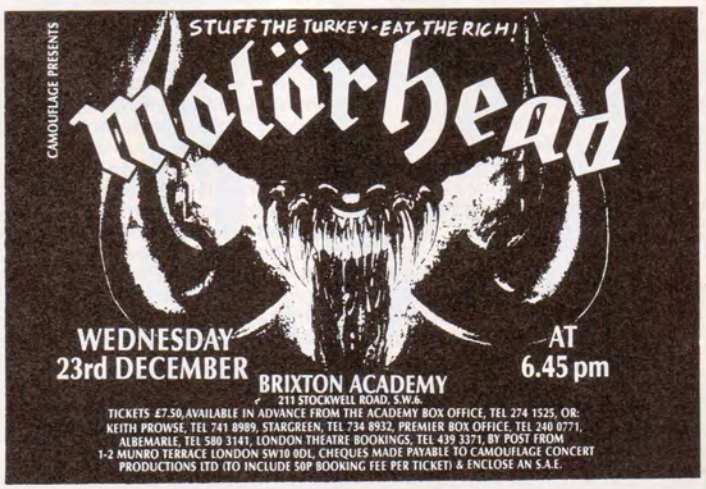
As the band's mainman, guitarist ***Mick Box****, says: "The band are really looking forward to these shows, we regard it as a very great honour to be the first ever rock band to actually play in Russia, and we've really got a special show lined up for the Eastern rock fans. I can promise them they won't go home disappointed!"*

The present Heep line-up is: ***Mick Box*** *(guitar/vocals),* ***Trevor Bolder*** *(bass/vocals),* ***Lee Kerslake*** *(drums/vocals),* ***Bernie Shaw*** *(lead vocals), and* ***Phil Lanzon*** *(keyboards/vocals).*

■ FURTHER TO our **Mama's Boys** competition last issue, will you please note that to enter you *must* send in the special number printed on the sleeve of the band's latest release '**Higher Ground**'. Otherwise your entry will be invalid.

■ FORMER **TREDEGAR** bassist **Mike Taylor** has been in touch to let us know that contrary to the story we carried in Mayhem (issue 164) he did, in fact, leave the band of his own accord due to "musical and personal differences and . . . not sacked as suggested."

Taylor is currently working in the studio with drummer **Dave Thomas** and guitarist **Graham Pierce**, with plans for gigs being laid for the New Year.



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SKULL GET AHEAD

■ ***BOB KULICK**, currently on tour in America as the guitarist in **Meat Loaf**, is about to launch a new band of his own, called **Skull**.*

*This is to be a four-piece, the rest of the line-up being drummer **Chuck Burgi**, also on tour with Meat Loaf at the moment, bassist **Kjell Brenner**, who put in time with **Quiet Riot** during one of their many **Sarzo**-less periods over the past couple of years, and former **Heaven** vocalist **Dennis St. James**.*

*"Me, Bob and Chuck used to all play in the same band – **Balance** – back in the early '80s, but since they both got involved in Meat Loaf we obviously didn't see each other for some time," explains St. James. "Then earlier this year the three of us got together to play just for fun. What we were doing started to sound good, real good. That's when we decided we might want to make something of all this fun we were having together.*

"Bob told us he'd been thinking of starting his own band called Skull – and I mean, what with the guy not having one hair on his head we thought Skull was a hell of a great name – so we got Kjell in on the bass and started to get serious."

*Though the band are yet without management, already the demo tape they have put together has excited interest from several quarters, including no lesser personage than **Kiss** mainman **Gene Simmons** who is currently putting his own record label together.*

So does this mean the end of Kulick's association with Meat Loaf? Are Skull about to sign with the fledgling Simmons label? "Oh boy, it's way too early for talk like that," says St. James. "Let's just say that you can expect the first Skull recordings to hit the streets in some shape or form in the New Year.

"We've already warmed the band up with some small club dates in LA. Now we're ready for the big stuff."

Skull are pictured above (from left): Burgi, Kulick, St. James, Brenner.

GILLETTE THERE BE ROCK

■ *FURTHER TO the Deathvine story we carried in issue 165 with regard to Canadian Thrashers **Razor**, it has now been confirmed that the band's new line-up is as follows: **Dave Carlo** (guitars), **Stace 'Sheepdog' McLaren** (vocals) and new members **Rob Mills** (drums) and **Adam Carlo** (bass).*

*The new line-up has been rehearsing new material and will be entering Phase One recording studio in Toronto at the end of December, when they will be recording the next album, their fifth, already titled '**Violent Restitution**.'*

*The album will feature such new titles as '**The Marshall Arts**' (an instrumental), '**Hypertension**', '**Taste The Floor**', '**Behind Bars**', '**Enforcer**', '**Below The Belt**', '**Violent Restitution**', '**Out Of The Game**', '**Eye Of The Storm**', '**Soldier Of Fortune**', and, say the band, at least four others still untitled, bringing the album up to a staggering 47 minutes-plus of hard-assed noise-some sounds!*

*The album will be released in Canada on the band's **Fist Fight** label in March '88, with, licence deals permitting, releases quickly following in the rest of the world.*

"The main topic with regards to lyrical content is revenge*!" the band's guitarist, Dave Carlo, told Mayhem this week.*

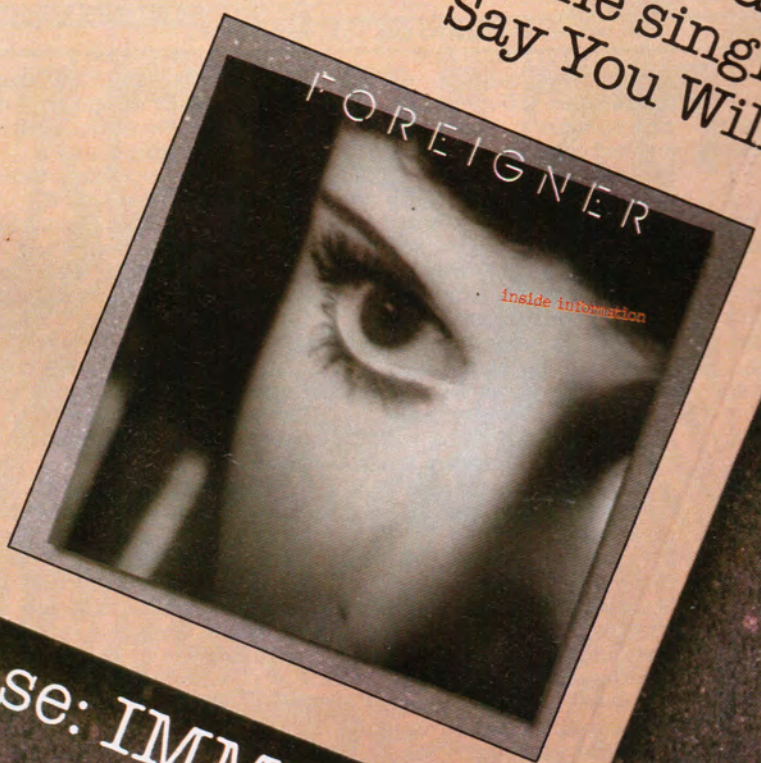
"With the new line-up together now we can't wait to get this show on the road, and we'll be setting out for the band's first full-scale tour of North America sometime in February. We are also hell bent on playing in Britain and Europe, as after five albums we feel it's time to hit you guys over there . . ."

The new clean-shaven crew is pictured above (from left): Adam Carlo, Mills, Sheepdog, Dave Carlo.

FOREIGNER

inside information

the new album
including the single:
'Say You Will'



ATLANTIC

Release: IMMEDIATE

Produced by Mick Jones
Co-produced by Frank Filipetti
Management: Bud Prager/E.S.P. Management

Distributed by wea Records Ltd. A Warner Communications Co.

HI-DE-HI!

RAY ZELL comes over all cultured by the statue of Nefertiti (well-known axe hero), while THE GRIP tell him about their dream gig – at Butlins!

ENGLAND YOUR Dead . . . but the Grip are alive 'n' kickin'. A rock 'n' roll enigma. Formed in '83, this London-based threesome, Willie – vocals/bass, Mark Keen – guitar and Chris King – drums, should by now be either interplanetary megastars or burned out, jaded has-beens. Instead they are enterprising haven't-been-yets, judgin' from their recent Marquee extravaganza. A rock product devoid of a sell-by date.

And to think how I used to mock *Kerrang!*'s intrepid micronaut, Dave Dickson, whenever he showered them with praise. Well here I am, a one-time fully-paid up, card-carryin' Grip-hater . . . converted! And why, chaps 'n' chapesses? Cos the Grip have become manifest. Gone is the ghastly photo-fit 'glam' image, trashed is the 'second phase' awful Burtons whistle 'n' flute. Thus, without the distractions and trappings of pretention which never quite became them . . . the pure undiluted talent of the Grip beams through like microwaves in a cardboard oven!

So with their 'critically acclaimed' 'England Your Dead' EP makin' positive vibes and havin' got to know Grip frontman/mouthpiece, Willie, quite well of late . . . I thought it might be peachy, in an official *Kerrang!* approved capacity, to . . . er . . . get to grips with my Willie . . .!

A chilly Thursday afternoon, armed with me trusty Sony TCM-11, an' the merest hint of whisky on my cold breath, I enter the comparative warmth of the British Museum's Egyptology exhibition. Say what? Yep. "Meet me by the statue of Nefertiti," said Willie, two days previously. (And I always thought I'd have Ray Palmer at my side the day I got a *K!* assignment in an exotic location!) In fact there was still a 'nip' in the air as I spotted a waitin' Willie.

"Hiya, Willie . . . who was that Japanese girl you were talkin' to?"

"Oh, she asked me if I was in a band . . . I told her I was a hardware salesman from Milwaukee."

So what we doin' 'ere, then?

"I thought you might like to see some ancient Egyptian Mary Quant eyeliner pencils."

Pic Chris Craske

THE GRIP (Willie far left): "British record companies are frightened of originality"

HMM, WAS I bein' wound-up? (No mummy pun intended, honest . . . I decided to keep 'em under wraps . . .) Anyway, we leave the museum, not so much walkin' like an Egyptian as staggerin' like afternoon boozers, only to have (what is goin' on here?) guitarist Mark pull up in a somewhat impressive silver-grey Eldorado Cadillac (!) with drummer Chris beside 'im!

I'm politely kidnapped and zoomed off to Paxton And Whitfields exclusive delicatessen in German St to pick up some . . . wait for it . . . smoked cheddar, pastrami on rye and . . . em . . . stuffed dates (!). Like, what's wrong with a bag of chips? Then back in the motor (or was it really Thunderbird One?) Willie raps well outta my orbit about his barrier breakin' plans for the Grip involvin' such dubious subjects as . . . gulp! . . .Red Wedge!? Steady on Willie – I might get lumbered with the next bleedin' U2 feature!

Finally we touch down at our 'planned' destination (my rigorous *K!* trainin' has taught me to expect the unexpected . . .) which was the comfy confines of Redwood Studios in Camden. Seems the interview was to have a soundtrack; the criminally as-yet-unreleased Grip album.

"There's no US band come over who sound like us," says a pissed but profound Willie. "And that's why the Grip haven't been signed. For example, the likes of Guns n' Roses got signed to a major, and soon everyone's going to pick up on British bands who sound like them. British companies are frightened of originality.

"We're not a band that can be closeted into a specific genre . . . in this country it works against us, whereas quite frankly it should have been our greatest plus point."

Havin' scanned your press-snippets, I notice, over the years, the rock ragz have given the Grip compliments a-plenty.

"Yes. That's the bitter irony – the public and the press, *Kerrang!* in particular (YAYYY!), have realised our greatness. But the record companies have failed to switch on to this."

Let's talk about the EP. Was the title track intended to incite a response?

"No, it's just striking a statement. 'England Your Dead' is automatically thought of as a comment on the music industry. Directly speaking it is a comment on the political state of Britain. Potential arming of police, racism etc . . . Britain has gone backwards from a humanitarian point of view. To back pop-rock like 'Rain Comes Down' with 'England . . .' displays the Grip's diversity."

How about the sleeve (a cross between Sputnik's 'Flaunt It' and Def Lep's 'Hysteria') – it's surprisingly lavish for a self financed product?

"Well it would have been easier and cheaper to put out a tacky black 'n' white cover for A&R men to ignore. But we went for a no expense spared, full colour, classy, major league cover . . . so they could ignore that instead!"

WHILE GRILLIN' the bugger I'm gettin' an earful of the album. Produced by André Jaquemin and Willie 'imself, it really is a pleasin' display of Brit talent. Willie seems to weave tunes that seep deeper into your pleasure pores the more you hear 'em. A complete opposite, for example, would be the Kiss 45 'Crazy Nights', which sucks you in on a first hearing, but after repeated assaults on yer senses gets on yer bleedin' nerves! You could say 'pop-sensibility' but 'clever-rock' seems more appropriate. A tongue-out-of-cheek Cheap Trick. The proposed album closer bein' a live hell-bent-for-absolutely-anythin' rendition of Jerry Lee's 'Great Balls Of Fire' . . . which put me somewhat in mind of the Crüe's greased lightning 'Jailhouse Rock'.

Ridiculously cool and good-lookin', Mark just lounges contentedly, smiling in that . . . er . . . ridiculously cool, good-lookin' way of his, claiming that he's "only stayed in the Grip so long for the steak 'n' kidney pies at Leicester Forest East Service Station." And a very quiet Chris acts as barman, whippin' that Galliano, vodka and orange into Harvey Wallbangers. Stuffed dates? Wallbangers? Ain'tcha got no bleedin' beer?

"We didn't say that we'd show you a good time," says Willie. "We said we'd show you how to be sick in style.

"We're just a rock band with songs." Although Willie states this simply and bluntly, it actually infers rather a lot. "Potentially the Grip have the same qualities as a band such as Queen. We *can* hit the Top 40 and yet still retain our credibility. We are original and we are trying a different approach, clawing our way, creating our own path. You cannot say we're imitating anyone. The Grip are not categorisable.

"Obviously I don't see any band in direct competition to us, but I do love the Quire Boys. I admire them because they have the qualities I look for in a band; entertainment and good songs."

Likewise, a perfect description of a Grip live show, these days enhanced by the presence of two 'chick' backin' singers. I tell Willie he's wiser than Nikki Sixx, not to have chosen two vocalists prettier than himself.

"Ha! It'd be really bitchy if you printed that."

Where'd I put that nail-file . . .

Dig this, suckers. Ray Zell is now a stalwart fan of the Grip. This is a miracle. The Grip gate-crashin' the big-time with a hit album and zappin' the singles charts with songs so hook-ridden you could take 'em fishing . . . this is a possibility.

I tell ya, Willie, from what I've seen and heard . . . I reckon the Grip could win over an Iron Maiden audience and yet also go down a storm at Butlins!

"Well," beams Willie. "Next time Iron Maiden play Butlins and need a support . . ."

KOMMUNIKATION

Say it loud to* Kerrang!, *Kommunikation, Spotlight Publications, Greater London House, Hampstead Road, London NW1 7QZ

TV RE-REVISITED

I KNOW I'm a bit late for this, but I would just like to thank the BBC for broadcasting sounds from Metallica's 'Garage Days' EP on television.

Now you think I'm being sarcastic, don't you? Not at all.

I happened to be off ill from work a few Fridays ago and I sat down in front of the TV at about 4.30 pm to watch 'Children's TV' and a certain programme by the name of 'What's All This Then?' came on.

'What's all this s**t,' I thought to myself.

Then, no! Wait a minute. Wasn't that 'Helpless' from said EP being played in the background? Or had I left my record player on upstairs? No! No! No! It was (eh?) yes! Yes! Yes! A Metallica song on the f**kin' television.

It even lasted longer than the snippets we get on the 'Chart Show'!

Next time though, BBC, could you possibly put the Metallikids on more prime-time TV like 'Top Of The Pops'? Ha! **Dave, Edinburgh.**

LIPSTICK TOGETHER

OK OK OK. I've had enough of all the crap. What's happening to the British Metal-head population? All we hear nowadays is 'Slayer piss on Guns n' Roses', or 'Turn that Onslaught s**t off and listen to Mötley Crüe'. Well it's all f**kin' Metal, ain't it?

So come on all you Metal Moshers and all you lipstick junkies, stick together and save your slaggin' off for bands like the Petshop Queers and Madogga and keep our Metal population one big, happy family. **An alchemical sleazy Mosher in the Heavy Metal capital of the North: Fryston, Yorkshire.**

MILLER RAP

WE WOULD like to raise a few points in respect of Paul Miller's comments on the 'third division' Metalworks label, made during the course of his review of the Deathwish album, 'Edge Of Damnation', in *Kerrang!* 160. We find these remarks particularly hard to accept in view of the following:

1. Mr Miller promoted Deathwish at his club, Basins, in Portsmouth, and as a result gave them an excellent live review.
2. Mr Miller begged us to allow another of our bands, Virus, to play at the same venue. We refused to do this as both we and the band felt that this would be a backward step in their career.
3. The debut albums by all of the bands on this label have received good reviews, including a four K review of the Deathwish album by Mr Miller.
4. Virus have just completed a well received support tour of the UK with Celtic Frost and Kreator and are supporting Megadeth in Leeds in December.

Apart from signing bands with potential, spending money to produce quality albums and obtaining decent gigs for these bands, we know of no other way for a label to be taken seriously.

If Mr Miller is in possession of information which would get us promoted to a higher division, perhaps he would be kind enough to share this knowledge with us and your readers. If not, I would suggest that in future he makes constructive, as opposed to totally destructive, comments.

If he wishes to criticise then at least he could back this up with some facts rather than just making slanderous remarks, with no attempt to justify them, about people who are attempting to provide much needed support for UK Thrash bands, instead of simply jumping on the American bandwagon. **Chris and Pete, Metalworks, West Wimbledon, London SW20.**

KONDOM REVELATIONS

IN THE beginning, there was the Magazine (and free Flexi-Disc). Then came the Video, the Book, the Kwizz Book, the Stikka Book (Vols. I and II), the T-Shirt, the Sweatshirt, the Baseball Kap, the Kalendar . . . AND NOW, to kap it all . . . THE WATCH!!!!

What next? The *Kerrang!* Designer Condom!!? **A Glam fan who thinks Kelv Hellrazer is an annoying bastard . . . but his aftershave drives her WILD!!!!!!!!**

POLL POSITION

PLEASE PRINT this as I feel it is very important. It concerns a group who are odds-on favourites to win 'worst band' in your 1987 poll, but have changed so drastically I feel they deserve to be closer to 'best band'. They are, of course, Venom.

Two years ago they were all but dead after a couple of crap releases, but now they're back with an album – 'Calm Before The Storm' – likely to appeal to any Metalhead anywhere, be he a Thrasher/Mosher/rocker or even a Wimpwire reader!

The new guitarists are a breath of fresh air, the Satanic lyrics are out and the choruses are the singalong type that you just can't seem to get out of your head.

Many of you out there will be frantically scribbling 'Venom' down in the 'worst band' section before you even hear the album. All I can say to you is 'grow up'.

Hopefully I have managed to get through to the more mature and broad-minded of you, for with so much crap like Bathory and Mayhem Death Crush out there, it would be a crying shame to see Venom in the No. 1 spot for 'worst band' again. **Ian Salsbury, Plymouth.**

ANOTHER AWFUL POEM

Kirk is God and Lars is God
And James and Jason too
And if you don't think that is true
You're a brain deficient sod!

So there. **LSD The Bone.**

KERRISTMAS IS COMING . . . AND SO IS A FRANTICALLY FESTIVE DOUBLE ISSUE OF *KERRANG!* YEAH! ISSUE 168 (COVER DATED DECEMBER 26, ON SALE TUESDAY, DECEMBER 22) WILL BE A BUMPER 64 PAGE EDITION, JAM-PACKED FULL OF YULETIDE GOODIES! FULL DEVASTATIN' DETAILS NEXT WEEK!

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WIMPWIRE

DEREK OLIVER's piece on pomp, polish and pianos

■ DUNNO ABOUT choo but I've been somewhat saddened by the lack of classic American sounding pomp rock bands lately. Seems as though the late '70s synth sound pioneered and over-used by the likes of **Trillion**, **Starcastle**, **Zon** and **Angel** has all but faded into obscurity, overtaken and overshadowed by fancy programmable computers and weird sampling machines. Mind you, there is hope, because thankfully that state of affairs is about to be wonderfully and radically changed with the imminent introduction of a fantastic new melodic pomp rock band from New Jersey (**Bon Jovi** territory) called **Prophet**.

To be honest, Prophet have been around for a long time, albeit in a different format, and actually released an interesting if slightly leaden self-titled debut album back in 1985 on the Total Experience label (distributed by RCA, apparently) and now long since deleted.

Two and a half years later with the addition of new vocalist **Russel Arcarac** from EMI rockers **Surgin**), the band have honed

PROPHET: revolutionising the entire genre?

and polished their melodic soundscape to emulate a wonderful amalgam of all the greatest North American bands you can think of, conjuring up a definite identity that should bring amazing results.

Released early next year (January, I believe) on the Megaforce label (strange place to be for a pomp band I know, but labelmaster **Johnny Z** is flipping his lid over them all the same), the album, titled rather ambitiously '**Cycle Of The Moon**', will do for melodic hard rock what '**Pyromania**' did for the NWOBHM, ie revolutionise the entire genre. Er, well maybe that's taking things a bit too far, but whatever the outcome it's certainly a damn fine record.

Produced by **Spencer Proffer** (**Jon Butcher Axis**, **Quiet Riot**, **W.A.S.P.**, **Kick Axe** etc) to a super-fine level of expertise, there's ten terrific cuts to contend with ranging from the mighty Metallic melody of '**Sound Of A Broken Heart**' to the totally acoustic thrash of '**Tomorrow Never Comes**'. What more can I say except prepare yourself for utter ecstasy!

Phew! Sorry about that one but

RUNAWAY STRAY (from left) Steve, Chris, Toni, Paul, Jon: British Bon Jovi clones to a man

I just had to get it off my mind. Right, let's get back to basics and find out about two or three rather interesting British bands currently vying for more recognition.

First up are West London five-piece **Jokers Wild**, a band that have been rocking around for some time now in various incarnations, belting out crass variations of that well-worn musical style better known as the NWOBHM.

These days, however, the band have settled into a very distinctive AOR groove. Whilst I've been planning to give 'em a namecheck for a while, the thing that really got me batty about them was the recent arrival of a natty picture sleeve single titled '**Don't Fall In Love**' (on Bold Reprive Records) that, to the trained ear, is a cracking well-structured song giving little indication of their small-time designation.

Sweeping out of the speakers initially on a rose bed of gentle piano and wonderful vox, the song builds to a swell climax boosted by good production and tasty musicianship. The B-side '**Where There's A Will**' ain't half bad either.

Right now the boys are in the studio recording an album's worth of material, hoping to get a major deal on the strength of their independent sales base. You too can give 'em a helping hand, and I'd thoroughly recommend it, by purchasing the single from any half-way decent record shop (distribution by Pinnacle) or alternatively from rock specialists Shades. Nice one.

Another enterprising young rock act currently trying to flog a self-financed single are Scottish melodic rockers **Knightrider**. Following firmly in the wake of **Zero Zero** and **La Paz**, Knightrider, fronted by ace vocalist **Tam Toye**, are a hard grafting unit with a few twisted years already under their collective belts, eager to break down the not unexpected barriers of apathy.

Coming across like a muscular and frankly rather more committed version of **Heavy Pettin** (I don't think you'd find this lot tarting it up in the Eurovision Song Contest!) and **Dokken**, Knightrider play it hard and loud but manage to retain a great degree of wimpy melody all the same.

They've been around a while but seem intent on creating a bigger splash from now on and I've no hesitation in giving 'em my support.

To get hold of the single titled '**Shout Out Loud**' and a picture, send £2 to: **Tam Toye, 7 Wellmeadow Street, Paisley, Renfrewshire, Scotland**.

Next up are a South Buckinghamshire-based bunch of party boyz called **Runaway Stray** – passed on to me by **Ray Zell** in a fit of panic after discovering that they weren't Glam Metal things! Too right squire! Runaway Stray, formed mid-'86, are British Bon Jovi clones to a man and seem to revel in Americanised mannerisms even more so that their yank counterparts!

Recently they've been undertaking a pretty extensive gigging schedule and promise to be a lot more exciting live than on their latest three-track demo which suffers dramatically from lotsa pretentious AOR clichés and inevitably, I suppose, slightly weak vocals.

Still, having said that, they do have a certain collective charm, and you could certainly find a lot worse, that's for sure.

Further info on the band and details about that demo tape can be obtained from: **Runaway Stray, c/o Claire West, Barn Lodge, Kingshill Road, Four Ashes, High Wycombe, Bucks. HP15 6HL**. Go on, drop 'em a line, you'll probably love it.

For those who like a bit of discipline in their Metal now and again, you may wish to play Peeping Tom with the sleazy and delightful Bath-based band **Headmaster**. Featuring the lascivious vocals of wonderful luscious pouting **Tania Lloyd** (whose vox happens to be a surprising combination of **Lisa Price**, **Karen Lawrence** and **Darby Mills**), ex-**Bronze** guitarist **Chris Gouldstone** and drummer **Dave Raeburn** (ex-**Larry Miller** band – where are you Sir Larry now that we need you most?), Headmaster whack (ouch!) out a bizarre blend of pop rock that takes in elements as far afield as **Madonna** and **Van Halen** together with a little **Cheap Trick** too!

Before we sign off I think we've just got time for a quick album review and it's one that I've been meaning to mention for some time now as it's hardly left my turntable. The album is titled, rather strangely, '**Yo Yo**', it's produced by **Todd Rundgren** and is by an outfit called **Bourgeois Tagg** (KKKKK/Island) and happens to be one of the best releases of its type for at least two or three years.

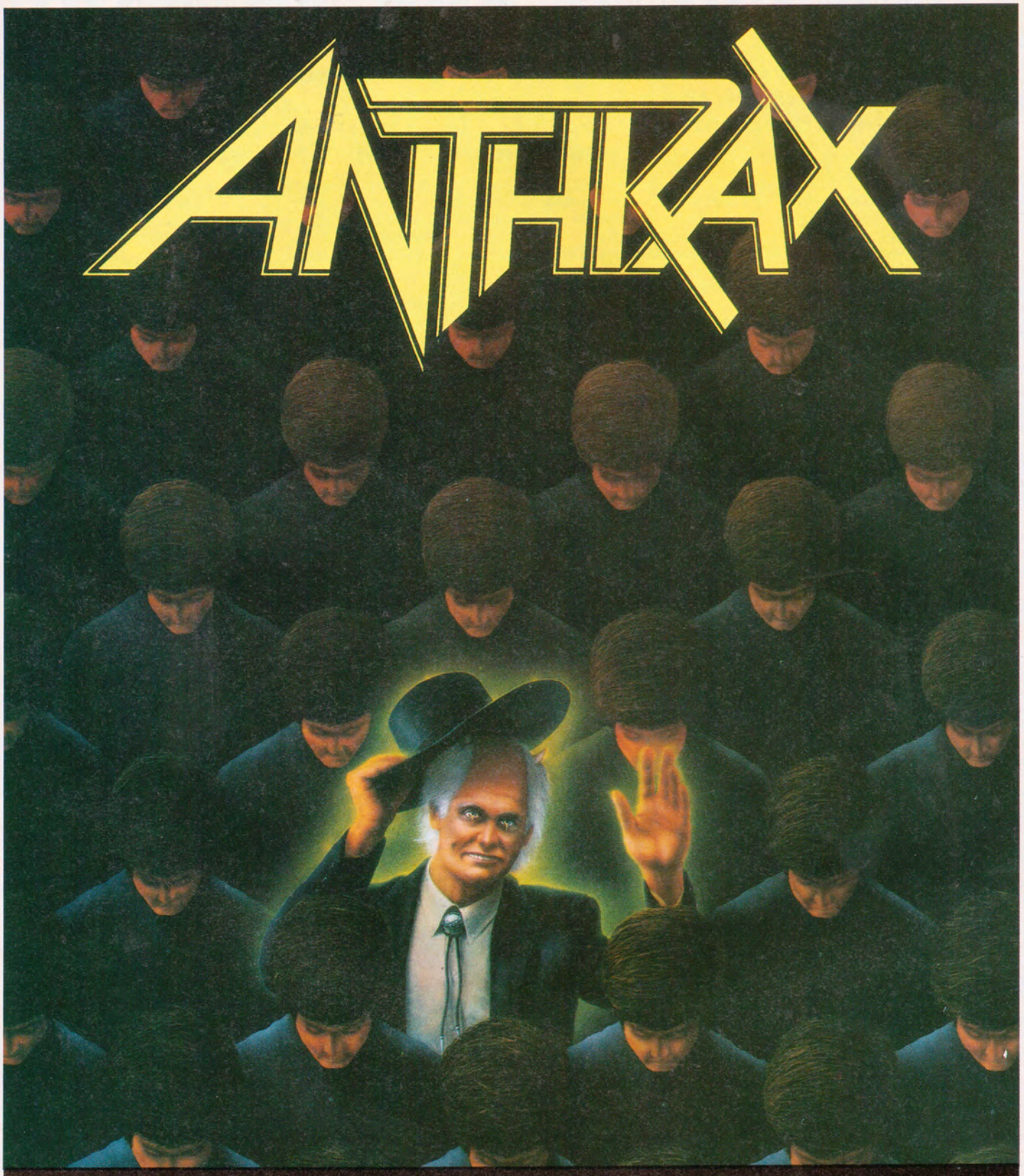
Operating in the clinical confines created and mastered by the likes of **Steely Dan**, **Mr Mister**, **Jackson Browne**, **Toto** and **Player**, the record represents a masterful accomplishment that fuses hi-tech musicianship (some superb jazz keyboard touches) with top notch songwriting.

Originating from Sacramento, California (home of **Tesla** and **Steel Breeze**), this incredible five-piece band is led by vocalist **Brent Bourgeois** and bassist **Larry Tagg** (hence the bizarre band name) and they released their debut album in 1986 to little acclaim. Now, however, they are beginning to take North America by storm, riding high in the album charts and scoring the opening slot on **Heart**'s mammoth American tour.

An incredible band for sure, and with Island UK utterly unaware of their existence you can be sure that '**Yo Yo**' will remain a closet classic and a very expensive import for some time to come. My advice is to grab it as soon as possible.

See yer in a couple of issues.

HEADMASTER: whack out a bizarre blend of pop rock



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AIN'T GONNA CRY NO MORE

As rumours fly like wildfire, STEFFAN CHIRAZI boldly asks probing questions of DOKKEN, the band whose tiffs, upsets, fall-outs, tempers and tantrums have been better documented than most. With new LP 'Back For The Attack' out, it is a united and even *jovial* band who face interrogation

WHETHER IT'S right or wrong, the name is synonymous with the words trouble, squabble and feud. I can't think of any other modern-day hard rock band who are supposedly so much at war with the press and themselves. I can't think of any other band who whip up so many nasty, niggling little rumours. Get the general picture? Dokken, Don and all, are presented as one tough, gnarled and damn uncompromising cookie – no chocolate chips, just a lotta salt.

But today, Dokken the band are currently sitting in an extremely good position. They have the hottest tour of the moment out on the US road with the superbly rejuvenated Aerosmith, and they have released a 13-song album of essential and so far ultimate Dokkenese titled 'Back For The Attack'. The review takes care of most of that opus, but I will emphasise that individual performances on the record are better than ever and that the songs have developed a nice sharp metallic edge to those hooking melodies.

Some are still looking at this as Dokken's 'make or break' album. Stupid. I would call a previous platinum release fairly accomplished myself.

"Yeah, but we don't measure success in terms of gold or platinum records alone. That's important but it isn't *all* there is. Far more important to me is the creation of as strong an album as we possibly can make at any given time. That's achievement in *my* mind."

Jeff Pilson, the red-haired Dokken bassist, leans back into his chair and sips more of the huge Bloody Mary sat in front of him. He's relaxed, calm and collected and he's just been part of a very successful Dokken set that had girls on shoulders screaming and fists raised punching the air. Pilson doesn't usually talk too much, so who's letting him spill beans now?

"It's really not like that at all," sighs Jeff. "In the past people have assumed that they can only talk to Don or that it's only Don's band, so this time we're actually making sure people know that we're all available for interviews and so on. But as a band, we seem to spend a lotta time defending ourselves and fighting off the rumours surrounding us."

Like the fact that everyone in the band is meant to hate each other. Like the fact that the album was supposedly recorded in separate studios so personal contact would be negligible. Like the fact that this has all been going on for a long long time. Why?

"I think a lot of it *does* come back to us," states Jeff, drink in hand. "In the early days we certainly did have this little thing started up by someone, as a publicity machine I guess, but the machine just kinda went out of control. We as a band have problems of course, but you ain't gonna tell me that our problems are any worse than anyone else's. I know bands who have way more trouble than us, but I guess we're just too open and honest.

"As for that album business . . ." he chuckles and then scoffs, "what a loada crap! Sure, we each did ideas on tapes and in our own places, but the album was a team effort, and that's what we wanna get across, the fact that Dokken have been working together with great effectiveness. In the past there was a tendency for people to look too much at what everyone else was doing instead of just doin' their own thing, but on this record everyone just got down to the business of doing *their* thing and their thing *only*. We didn't tell Don that he could only sing in a certain way, George wasn't told to only do what was asked of him, and that's why this album is our most representative."

"SO," JEFF takes a breath and fixes a gaze, "why don't you write that?! Write the truth, the way it is. We spend ages with people like yourself tryin' to turn this whole thing around, and it seems as though however hard we try they always write what they want in the end anyway."

Conflict questions averted for the moment, let's talk moosic. Like how come the album was mixed by Steve Thompson and Michael Barbiero (Tesla, Guns n' Roses, etc) and not by Neil Kernon who produced it? Was it to save the project in any way?

"It was actually Neil's idea," Jeff informs studiously, "and I think it's a credit to Neil that he *did* make the suggestion. It just shows how committed he is to the whole project. He felt that after nine months doing the project with us, he was losing his clarity, getting stale. He suggested Thompson and Barbiero for the mixing because he quite correctly thinks they are the best. It was a totally unegotistical move and it only served to re-emphasise how close Neil is to us all.

"This album turned out just as we wanted it to. Y'see we're a band that covers both ends of the spectrum, melody and ballsiness, and whilst 'Under Lock And Key' was very strong at times, it wasn't really as consistent as we'd have liked. This album has that sharper, heavier edge that we've been after for a while now. And that's what this band comes down to in my eyes, songs like 'Kiss Of Death'."

And, kiddies, this LP is amazing VFM (value for money) with no less than 13 songs! *What* a big one!

"It's so our management can have the longest albums in history! Us and Def Leppard, y'know? Anyway, who says you can't put 13 songs on a record when they're all good songs? Face it, ninety per cent of our sales are on cassette and CD where quality doesn't suffer, and even with direct metal mastering vinyl albums don't suffer too much either. So those extra songs don't hurt anyone, they just make the record stronger."

The door opens behind us, and in comes guitarist George Lynch with a bottle of red wine and . . . and . . . Don Dokken! Well blow me f**kin' down and hit me with a brick! If I didn't see the two of them walk in here all buddy buddy chit-chatting away. What's goin' on? I mean, didn't they hate each other's guts so much that they couldn't share the same room? Well, Pilson *did* tell me that it wasn't what it was made out to be. He's, right. The American press would either die or lie.

"The thing that any band looks for," says Don, "is enough money to allow yourselves to go and do just what you wanna do with your next record. 'Under Lock And Key' gave us security to go and do just what we wanted with this record. It's us doing our thing and saying 'F**k you' to everyone who wanted otherwise.

"And while some people may not give us any respect, I can honestly say that our peers, pals like Crüe and Ratt, fully respect us as players first and foremost. That's why I don't worry about what everyone else is doing – it's like good for them I'm happy, but f**k Bon Jovi, f**k Cinderella, we can hold our own.

"I'll tell you something," stresses Don, "most of the bands we've opened for we've overcome. Blue Öyster Cult, Twisted Sister, Y&T . . . Hey, 'Under Lock And Key' did platinum something whilst Priest only went 800,000 with 'Turbo'. And people always seem to forget that we have reached that plateau and passed it."

The big 'D' seems rather more relaxed than usual in that maroon shirt and baggy trousers: where has all the pressure gone? A new approach maybe?

"I think it's really just down to getting on with my own thing and leaving everyone else to theirs. I wasn't really *uptight* as much as *worried* about everything all the f**kin' time. I woke up to a few things that have certainly helped me in the last year too. My housekeeper is from the Far East, so I've been picking up all these health hints and ideas as to how to stay fit physically and mentally . . ."

"His ying has met his yang," giggles Jeff, "and his yang is in his pants!"

TIME TO pop a big one. See, we all heard this particularly tasty little piece of gossip that reported George Lynch as having auditioned for, joined and then left Ozzy Osbourne. Now, c'mon . . .

"The truth of the matter is this," sighs Jeff while George just smirks and rolls eyes to heaven, "George went to England and did a few rehearsals with Ozzy and things didn't work out . . . this was a few years ago."

What? Not a few months?

"Are you kidding? We were doing the album! This was *three years ago!* (George nods agreement). Anything else is complete fabrication."

Some will listen to 'Back For The Attack' and become experts. They'll say that it's repetitive and that it doesn't break any new ground at all. How does a band react to sentiments like that? It has to be said that Dokken aren't smashing the boundaries of originality . . .

"I'm not here to bulls**t you, we *don't* break new barriers, I totally agree. But that's only to a certain point. I think that if you were to listen to the arrangements you'd hear some new things being done. For me it isn't obvious at all, it's subtle. There is a tendency for artists to do outrageous things just for the

DON DOKKEN: "My housekeeper is from the Far East, so I've been picking up all these health hints and ideas as to how to stay fit physically and mentally . . ."

Pic Ross Halfin

sake of doing them, and that's fine if it's your thing but we're not that kind of band.

"Everything we do is for a reason, and sure, we aren't doing hugely outrageous s**t compared to some new bands. We all believe that you can utilise new elements in a subtle way.

"That's the area we specialise in, the subtle changes within our own recognised form. I would much rather make an album that sells a million and is remembered and played in eight years time, than have a record that sells nine million and is forgotten in two. That's where we come from."

Jeff slugs on another Bloody Mary. It's 2.15 am and I tell George that for the first time I will fully agree with people when they babble on in my ear that George Lynch is the new guitar God. After all, he was good before but he wasn't quite the genius he is on this record.

"It's true to an extent," says Lynch, "I did find myself the person being talked about and I couldn't quite understand it even though I was flattered. This is the first time I've come away from a project and felt completely happy with what I had done. That's because the atmosphere was right for the first time in a long time, people were doing their stuff. And I do think the songs are getting really good.

"That's why when you mention that people don't always see us as a platinum band it doesn't bother me in the least, because *we* do, the *fans* do and that's all that counts. As a band we have many more songs to write, bigger and better stuff. Even now I know that some of the stuff we have makes this latest album a touch dated to us."

"I CAN'T wait for Europe to get a taste of this record," exclaims Jeff. "This is more a European record than any of our other albums. I think they'll definitely go for it in a big way."

Maybe because this seems like an album free of that 'let's all write a jolly radio tune' attitude?

"That's not something we do anyway," retorts Jeff. "Even when we *did* try that a few times it just didn't work out at all. We ended up just writing Dokken songs, not radio singles. I guess from your angle it's looked like that in the past, but really we're just incapable of doing it that way."

"I think this album will reflect itself sales-wise," offers Don. "I think, and hope, that it is a big record. We have all said that it's the longevity that matters the most, but I personally have something of a sense of greed when it comes to sales. It's the old story of never being satisfied. We always wanted a gold record, then when we finally got one we still weren't satisfied, we wanted a platinum record. And now we've got one of those, we-ell, I guess it wouldn't be bad to have double platinum, or triple . . ."

3.00 am, and as conversation starts to wander onto such topics as the new Yes record (a Pilson rave) and the Metallica EP (a collective rave), time for reflection.

First off, there were no fists raised, and this is with Lynch and Dokken in the same room for *over two hours*, you realise. Secondly, Pilson and co are *genuinely* enthusiastic about the potential of their new project.

And finally, I of course ask myself whether any feuds were professionally hidden for the sake of proper presentation.

Let me tell you this: I don't say that it's a case of angels, halos and wings by any margin. But I *do* say that Dokken's problems are accentuated to a stupid degree. One can hide thoughts on a straight head, but when you're as pissed as a fart, the art of secrecy is strangely lost.

Why don't we all, in this case, adopt the Joe Perry phrase and simply let the music do the talking?

STANDING AT THE EDGE

PAUL MILLER sits down over a pint (or eight) with Brighton-based riffheads DEATHWISH, a band with no Bermuda shorts or skateboards in sight . . . just a *lot* of big label interest

DEATHWISH: "We'd never do a 'look-at-my-big-trouser-snake-sticking-out-of-my-spandex' type of lyric . . ."

BRITISH METAL, mercilessly hounded and ruthlessly persecuted, stands up straight and proud, thrusting a battle-scarred finger firmly in the direction of those who dared scoff, pushing aside the cruel blows of the opportunists who enjoy kicking when their target is down.

As Life After and Desolation Angels join the sad exodus of British talent forced to look to the US for recognition, Deathwish pull themselves up to full height, breathe in sharply and, with debut album 'At The Edge Of Damnation' tucked safely under arms, step boldly into the firing line.

Following the classic lineage that stretches from Black Sabbath through to Metallica and beyond, Deathwish have soaked up unquestionably British influences and transformed them into huge great riffs that sound as if a legion of welders had worked on them day and night. Riffs that would make ol' Uncle Iommi dead proud.

The band – Jon Van Doorne on vocals, guitarist Dave Deathwish, bassist Stuart Ranger and drummer Brad Sims – have been around the Brighton area for quite a time now, although accurate accounts of when they actually did get it together vary more than the share price of British Petroleum, some estimates putting it at a decade or more!

"It's quite simple really," Dave explains from the other side of the bar table at the legendary liggers' watering-hole, The Ship, in downtown Wardour Street, London. "I actually planned the band when I was at school. I was into Discharge, GBH and Black Sabbath and wanted to create the ultimate Metal band. The idea of Deathwish was definitely ahead of its time.

"The first *real* line-up," according to Dave, arrived in early 1983. Dave, together with Brad and a bassist (confusingly also called Stuart) formed the nucleus but were unable to find a suitable vocalist, resulting in Stuart getting disillusioned and Brad drifting off to work with London-based Metal act Heathen. But Dave, no stranger to setbacks, struggled on with new musicians (including both Damian and Nathan Maddison, now with Hydra Vein), eventually meeting up with former Taor frontman Jon Van Doorne.

"The turning point for Deathwish was when I met Jon," says Dave. "But because we were ahead of our time there was no-one *really* into it so we couldn't find any suitable players."

Eventually the dynamic duo re-enlisted the help of Brad, recruited current bassist Stuart Ranger and recorded their three-track 'Sword Of Justice' demo. Whilst it certainly wasn't the best demo I'd heard (indeed the knowledgeable Don Kaye described it as "workmanlike and uninspired" in his Deathvine column) it was enough to bring them to the attention of new indie Metal label Metalworks who duly made them their first signing.

Between December last and January this year the quartet recorded their aforementioned debut album with Pete Hinton (whose past credits include Saxon and Demon) and Mark Dodson (who produced Metal Church's 'The Dark') handling the production duties.

"Like any debut, it's not perfect," Dave admits, citing the band's absence from the mixing as the prime reason for their dissatisfaction with the final product.

"If I had been at the mix it certainly wouldn't have sounded anything like *that*," moans Brad. "I suffered most from that."

DESPITE THEIR misgivings however, the band agree that 'At The Edge Of Damnation' is a fair representation of how they sounded a year ago, and Dave in particular remains staunchly proud of their virgin vinyl. Even my observation that parts of the record sport a mild

Metallica comparison is hotly denied.

"A lot of people have said that," Jon admits. "But we don't see it personally."

"Most of the stuff was written before I'd heard of Metallica," snaps Dave. "The riff to 'For Evil Done', for instance, I wrote about 1980, and 'Sword Of Justice' was also written before I'd heard of Metallica."

Jon (to Dave): "The guitar style has developed as other bands influenced you but I think the actual basis, the speed, was already there."

"We try and make music that we'd go out and buy," says Dave. "I think that's the secret of being a good band. We haven't got any gimmicks or anything."

"We'd like to avoid that if at all possible," Jon agrees. "We could all go out tomorrow, buy some Bermudas and a skateboard and get a feature in *Sounds*, but what's the point?"

"My girlfriend went on holiday and brought me back a pair of Bermuda shorts and I had to refuse to wear 'em!" laughs Dave.

"Our lyrics tend to take us away from the gimmicky bands, too," says Brad."We don't write in accordance with what's popular, be it Satan or skateboarding. Jon tends to write what he thinks, be it political or social or whatever."

"Lyrics are important to us," Dave stresses. "'In The Name Of God' I'm very pleased with. It's about religion – it's not anti-God, I wanna make that clear – it's about the evil things that have been done in the name of God, like the Holy Wars and the persecution of witches."

"'Demonic Attack' is about a religious cult in America," says Jon, continuing the theme. "They were convinced that one of their sons was possessed by the Devil and thought they could beat the Devil out of him. They beat him to a pulp and he died in convulsions that they construed as a 'demonic attack' – the Devil actually coming out of him. And, although he was dead, they left him in a room thinking he would come back to life. Of course the neighbours eventually smelt him and they all got locked up."

"We'd never do any racist or sexist lyrics," says Dave.

"Or 'let-me-see-your-hands-in-the-air-I-wanna-rock'n'roll-all-night' type of lyric," adds Jon. "That's too condenscending."

"Or 'look-at-my-big-trouser-snake-sticking-out-of-my-spandex'," smiles Dave. "We hate clichés and try to avoid them. Playing Heavy Metal it's very difficult but we try our best by writing about as many subjects as we can."

ONE AREA, however, where Deathwish are currently lacking and need that extra emphasis is their live work. To date the band have played a mere handful of gigs outside their hometown – one with Wrathchild and a couple with Onslaught – and really should be looking to rectify the situation.

"Every gig we do we get more confident," says Dave. "The gig we did in Portsmouth with Onslaught built up our confidence quite a bit. And it showed that Onslaught had done a lot of gigs – they're better live than us,"

"But," says Brad, "without slagging Onslaught, when we saw them with Anthrax they weren't so hot then."

"Exactly!" says Dave triumphantly. "They've improved and so will we."

The band are unimpressed at my suggestion of a second guitarist to lend a hand with the rhythm work and add a further dimension to their live performances.

"We toyed with the idea for a while," admits Jon.

"I'm not very keen because it makes me work hard," says Dave. "If I wanna be the only guitarist in the band then I've gotta be really good. But Jon may do a bit of rhythm guitar in the future, and a bit of synths."

And for future releases Deathwish are certainly not short of material.

"Before we recorded the first album we had about 40 songs to choose from," reveals Jon.

"We've got half-written songs and riffs on tape, too, and we use them as needed," Dave explains. "We've got about four albums worth of material now."

"But we've got to fit them into the mood of what we're doing at the time," adds Jon. "At the moment we're into a pretty fast sort of mood."

CURRENTLY, THE band are basking in the warm attention of the major labels. And deservedly so. One or two of the larger fish have had a watchful eye on Deathwish for some time, and still more managed to wrench themselves from cosy armchairs in time to see them – in the good company of Onslaught and Anihilated – hit the capital for only the second time.

"Our manager is negotiating and we don't wanna jump the gun," says Dave guardedly. "But we want big productions and good stageshows and the only way we can do that is to be on a major label for the finance side of it. We aim to be up there with Iron Maiden and Metallica."

The band have plans for a 12" EP in the New Year, probably featuring a version of Sabbath's mighty 'Symptom Of The Universe' backed with two new tracks.

"We've gotta have a sort of famous line to finish the interview with," Dave suddenly announces brightly.

"It's your round, Dave," quips Brad. "How about that?"

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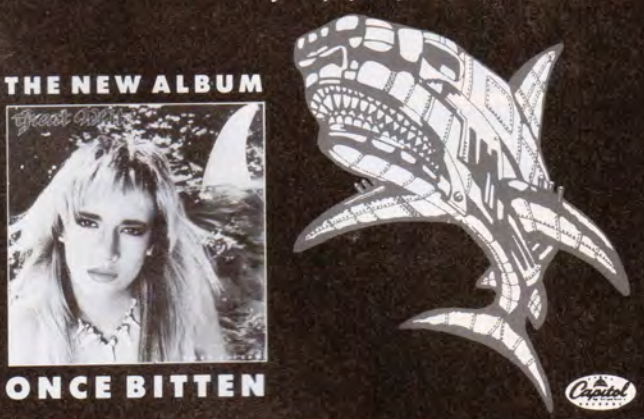

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INFO THE KILL

FOREIGNER
'Inside Information'
(Atlantic WX 143)
KKKKK

EVER WONDERED why multi-platinum album sellers achieve their vast sales? Do you put it down to the sheer ignorance of your fellow man in seeking out the lowest common denominator? Or could it be there are vast numbers out there in the world who have taste and perception? Most people *do* want quality, whatever the style of music they like, and when it comes to Foreigner they are presented with a band of great class and commitment.

Foreigner aren't 'selling out' in any way by playing music that eschews abrasive angst. Songs like 'Live Without You', on Side One of this fine new album, are unashamedly steeped in romanticism, yet there is also fire in their bellies: that you can hear in Mick Jones' attacking guitar on 'Counting Every Minute.' Indeed this is probably Foreigner's rockiest album in a long while. The point is, this will probably go platinum because it's so good! And to the flames of hell with categorisation.

FOREIGNER: eschewing abrasive angst

Their first album since 'Agent Provocateur' it has already yielded a potentially great hit with the appealing 'Say You Will', while the steaming 'Every Minute' could well be another chart contender.

One of my favourite cuts is 'Beat Of My Heart', which opens with acoustic guitar and then goes into a circular riff with a big explosion as the drums come in. It's Mick's tribute to Jimmy Page with Lou Gramm singing his skull off with body-shaking emotion above the grinding guitar. Trouble is, once you've heard this song it tends to stay in the brain for weeks afterwards! This alone deserves a five-star rating.

'Inside Information' is the first album solely produced by Mick, and most of the songs are co-written by Mick and Lou. There are a couple of guests, Peter-John Vittese (ex-Tull) and Tom Bailey of the Thompson Twins who crop up on keyboards. It's going to be great hearing songs like 'Face To Face' and the Ramones-style 'A Night To Remember' when the band hits the road in the New Year. And when you hear Lou's remarkable voice picking its way through the warm and expressive backing to 'Out Of The Blue' you'll know why the album-buying hordes will make this *yet another* platinum disc to hang on Mick Jones' loo wall!

CHRIS WELCH

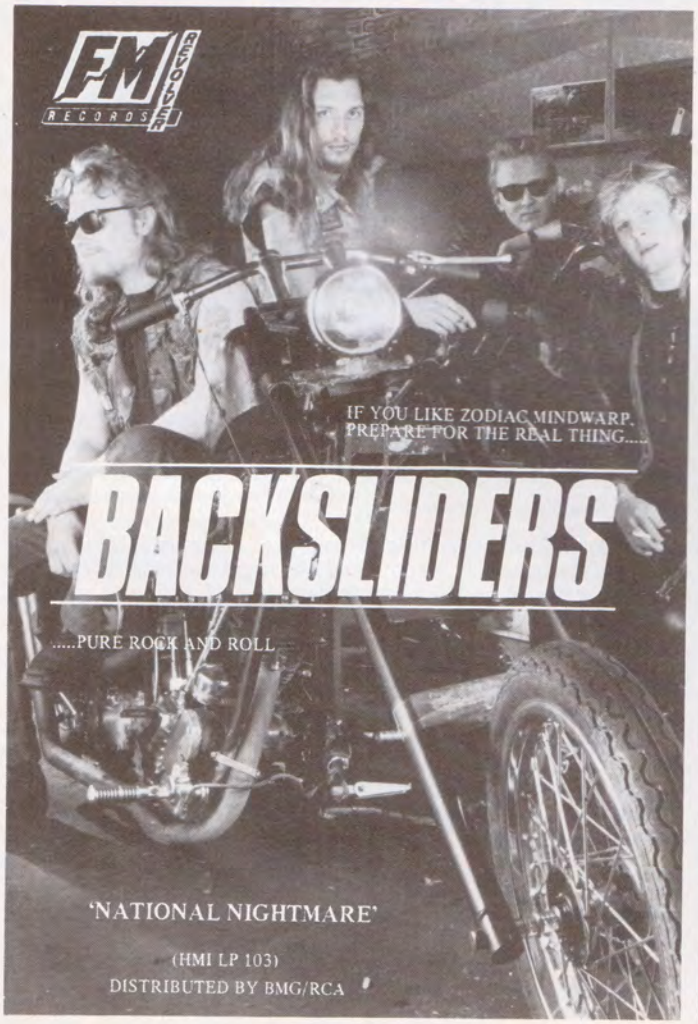
GARY MOORE
'Wild Frontier (Double Album)'
(10 Records DIXG56)
KK½

IT'S GETTING easy to work out just how Richard Branson makes millions without ever doing much. Apart from ridiculous publicity stunts, he just orders his many companies to sell the unsuspecting punter the same thing over and over again.

This double (ha!) album consists of Gary's '86 offering 'Wild Frontier' as album number one – Gazza's best effort to date. No complaints there.

But album (?) number two is a travesty. It consists of 'Over The Hills' (12-inch version), 'Wild Frontier' (12-inch), *two* versions of that monumental bummer 'Friday On My Mind', and *two* versions of 'The Loner'. I mean, don't rip off your dedicated fans who are going to want these for their collections by making them buy an album they've already got, will you Gazza?

Oh yeah, and surprise surprise, there's a new single on the way; 'Take A Little Time', which comes *only* in a gatefold sleeve that doubtless unfolds into a handy condom which Branson will drop from a hot air balloon, where it will be bounced upon by his army of litter collectors, and distributed free to the punters to make up for this, I don't think. JON HOTTEN



BLESSED DEATH
'Destined For Extinction'
(Roadrunner RR9588)
KKK½

FROM THE Old Bridge Militia (dats New Jersey to you and me) kome Blessed Death, a bunch of New York loons from the Johnny Z stable of Frash. But take a kloser look at the back kover of this album and you'll soon see that the members of Blessed Death look like *anything* but a Frash band. Nope, these guys look like they kould be sons of Grateful Dead, and I'm sure if the Dead were starting out today, this is the sorta music they would be playing – SPACED-OUT DEATH HATE-METAL!

And listening to the album I kan safely say that Blessed Death are safe from extinktion. Lovingly produced by Alex (Testament) Perialas, this is the sorta rakket that kould give your mother-in-law a double hernia! Vocalist Larry Portelli shouts rather than sings, and the duelling geetars of messrs Jeff Anderson and Nick Fiorentiono are messy as hell, but surprisingly enough it all works, even if they do sound almost, dare I say it, Slayerish at times!

My sole komplaint is that the material is just a wee bit samey, that said, 'Destined For Extinction' is still worth an earful – if you kan stomach it, that is!

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THIS IS IT!

INTRINSIC: causing total cardiac arrest amongst our usually restrained editorial team . . .

INTRINSIC
'Intrinsic'
(No Wimp Records 007)
KKKKK

AWRIGHT! HOLD the goddamned front page! Hold the horses! In fact, hold on to yer ass because what we have here is the kind of malarky that don't come banging on the door too often . . . Ladies and ladiesmen, say hello nicely to Intrinsic, the best muthafugging new HEAVY METAL BAND me and a lot like me have heard so far this year!

I know the name doesn't mean doodly-squat to you right now; myself, I'd never heard of them either until 48 hours ago when this album, their debut, belly-flopped its way onto my desk. But now . . . *now* I don't know if you're going to take me seriously or not but, pardon me, I think I've just stumbled onto the NEW Iron Maiden, the NEW Metallica, in fact the WHOLE NEW WORLD ALL ROLLED INTO ONE . . .

Am I going over the top here? F**K YES! Listen to me, read my lips, THIS IS IT! DEBUT ALBUM OF THE YEAR! I ain't joking! INTRINSIC. A new name getting ready to drop . . .

So what we got: a five-piece Californian confection of gun-metal riffs pounded out like 30 pound jackhammers. The band are all unknowns: Mike Mellinger (lead & rhythm guitars), Ron Crawford (lead & rhythm guitars), Joel Stern (bass), Chris 'Binger' Binns (drums), and Garrett Graupner (lead vocals). Already it transpires that the singer has left the band and they're looking for a replacement, which is a shame as the vocals here are pure dynamite, kinda like a weird hybrid between prime-time Maiden-period Paul Di'Anno and early, air-raid siren era Bruce Dickinson.

Still, with no offence to Graupner, a new singer in the right mould shouldn't be too difficult to find. Thank God though, that they didn't lose the guitarists because that really would have been a tragedy. The twin fire power of Mike Millinger's and Ron Crawford's guitars is quite, quite awesome. As in AWESOME! Or as 'Krusher' Joule, the most intrinsick man I know, put it – "the guitars are as twiddly as a tom cat's dick in an alley full of puss on heat!" I think that says it all.

Eight tracks in all – 'Ahead Of The Game', 'Hit The Streets', 'Compo', 'RIP', 'Possessor', 'No Return', 'Leaving Insane', and 'Wasted Life'. That's at least eight good reasons why you, you, you and you should get your ass out the door *now* and score for a hot copy of this album.

The sleeve notes give an extra-special thanx to the following . . . *'Jack Daniel's, Carlsberg Elephant beer, and Californian homegrown . . .'* And a no f**king thanx to: *'. . . New Wave frat-rats, pink polo/alligator shirts, chicks with dicks, and, especially, poseurs.'* That's some more good reasons why you're going to love this album – ATTITUDE. Both kinds. The good and the bad.

Somebody should inform Rod Smallwood, Peter Mensch, Sharon Osbourne, all those good manager type people out there – guys, if you're reading this, I think you should contact me now, I've got some telephone numbers here you might like.

INTRINSIC. Remember where you read about them first . . .

MICK WALL

GROUNDHOGS
'Blues Obituary'
(BGO BGOLP 6)
KKK½

OK POP pickers, we're going *all* the way back to '69 for this next set of tunes, so let's take a look around.

Humble Pie, The Faces, Hendrix and Santana were all high in the public eye, Clapton grew out his curly perm (and if *he* did, then so did everyone else), quit Cream and formed the new supergroup Blind Faith, and the Beatles were a year from breaking up.

In the midst of all the legend-making, the union of blues and rock into Heavy Metal was getting underway and it was boom-time; hundreds of like-minded bands coming up through the clubs.

And so to the Groundhogs. Led by Tony McPhee, they recorded 'Blues Obituary' in the hazy days of June, and it's still a charming reminder of the times. Most of the tracks on offer are punctuated with long outbreaks of McPhee's soloing.

Jolly good it is too, until you put it back to back with the truly great guitar playing that was going down at the time. His playing's good but never great; never quite having the eloquence of Clapton or the invention of Hendrix.

Having said that, the average album from the average band back then is far superior to its modern counterpart, and as such is worthy of re-release, and equally worthy of your attention.

JON HOTTEN

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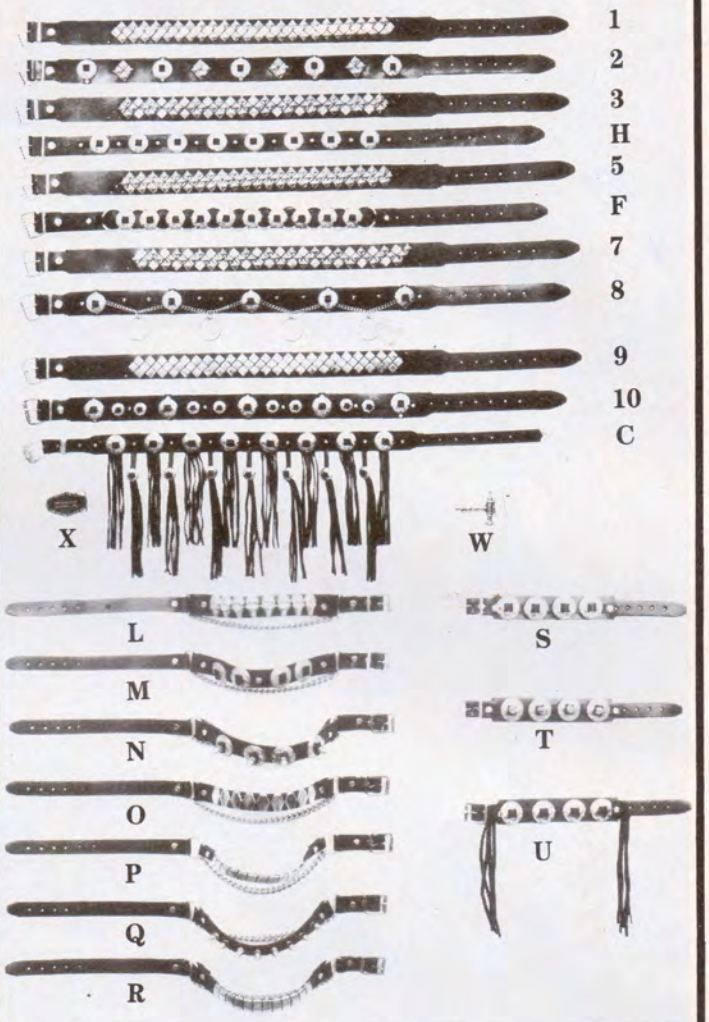

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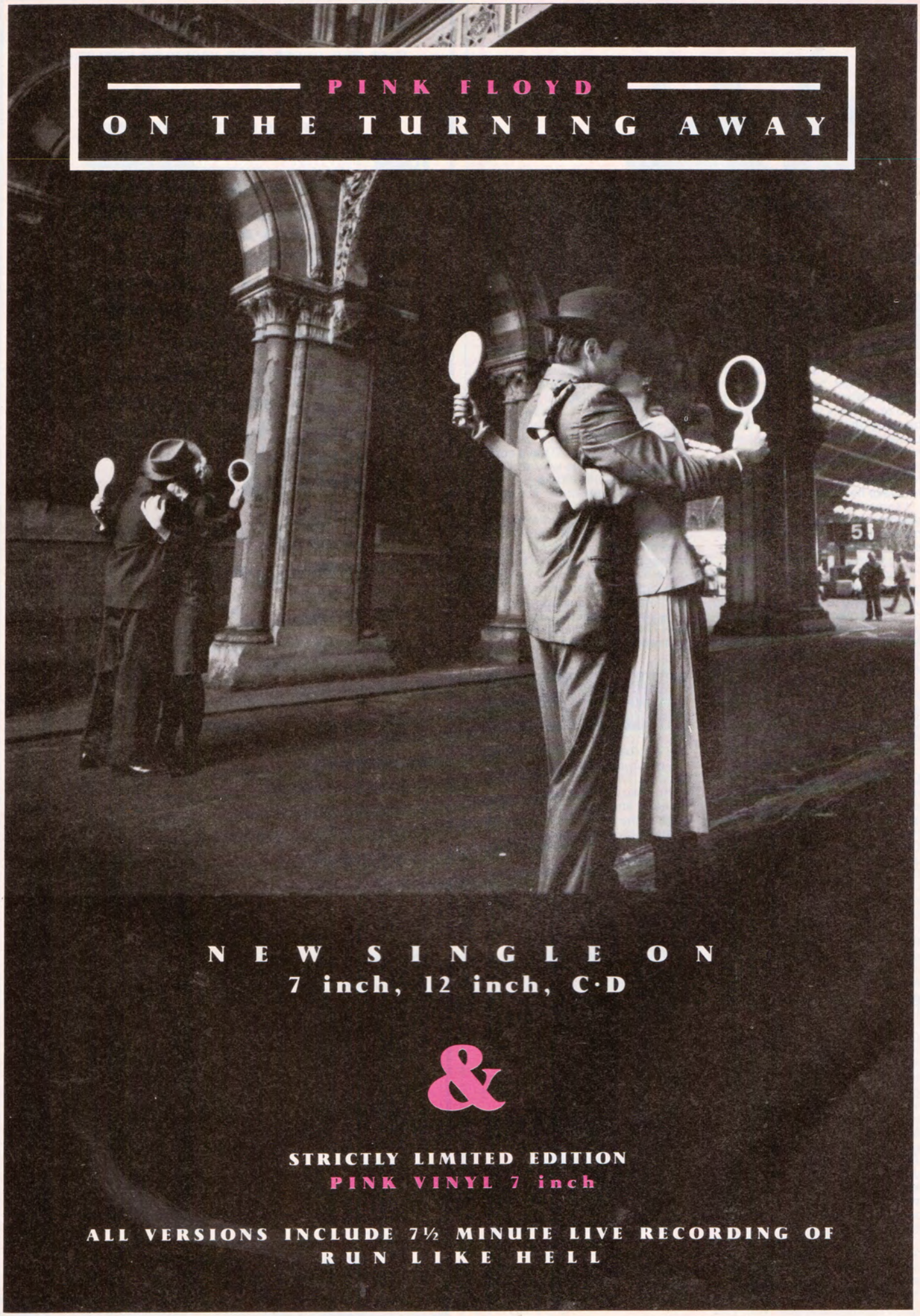
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PARADOX
'Product Of Imagination'
(Roadrunner RR9593)
KKKK½

HERE THEY are, the NEW METALLIKA, ladeez and Gen'lemen. I bring Paradox from West Germany (*where else! – Ed*). Yes, if Lars Ulrich and Ko. heard this they would kurl up on the floor in total disbelief. If ever James Hetfield went down with a dose of severe laryngitis, then Metallika kould quite easily borrow Paradox's very own Charly Steinhauer; never have I heard kloning so near perfekt. Hell, even Rory Bremner kouldn't touch these boyz, they do it so well!

The Metallika kloning starts right from the off – just sit back in amazement and listen to the title kut 'Paradox'. I koulda sworn it was Kommander Hetfield singing the delightful line: *'You will feel no joy/You will feel no pain/You'll never see the sun/You'll only feel the rain.'* In other words, *'You will klone, when I say you must klone, back to the front'* (geddit, Lars? The end riffs on the song are the klue!)

Elsewhere we have Garage-Riffs-Re-Revisted, like on 'Kill The Beast'. Touches of the 'Four Horsemen' kome blasting forth kourtesy of Markus Spyth and Charly Steinhauer. Yeah, these guys love their Metallika alright. Hell, you've only got to check out the back kover for evidence of this, as bassist Roland Stahl is sporting a 'Master Of Muppets' T-shirt, and in the special thanks list, Metallika are thanked for inspiration. But thankfully, a few (shock, horror!) original ideas *do* kome thru' from time to time, like on 'Pray To The Godz Of Wrath', which has got some pretty tasty geetar playing and is definitely very Germanik – and that's why I kan see a bright future for these young lads.

And should Metallika ever be short for a song, then I suggest they get in touch with Paradox!

XAVIER RUSSELL

BUBBLE PUPPY
'Wheels Go Round'
(One Big Guitar OGBLP 9004)
KKK½

IMAGINE THE sun sliding below a clear blue Texas horizon while you sip cold beer in the rocking chair on your porch. You there?

Good. Then this is the kind of playing you're gonna like. Smooth, easy rock; a little more gritty than the Eagles, a lot less frantic than ZZ Top. Cool stuff.

Bubble Puppy have been around since the late '60s, formed in San Antonio by ex-Bad Seeds Rod Prince and Roy Cox, now joined by Todd Potter and David Fore. They got their weird name reading an Aldous Huxley novel whilst on an acid trip at a Jimi Hendrix concert. Yeah, man!

They had a big hit back in '69 with 'Hot Smoke And Sassafras', a re-recorded version of which is featured here. They balance their rockier patches like 'Tell It To Me Straight' and 'Wheels Go Round' with Texas balladry like 'Love Loves' and 'For My Love', wafted along by expressive guitar.

This is another quality band that no-one's likely to get the chance to hear unless they take a chance in a bargain bin one day, and that's sad. Go on, if you see it, take a chance . . . JON HOTTEN

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PHIL LYNOTT AND THIN LIZZY
'Soldier Of Fortune – The Best Of Phil Lynott & Thin Lizzy' (Telstar Records STAR 2300) KKKKK

YOU NEVER really know how much you love something until it's gone. It's a cliché, made more hateful for its truth. Man, I've always loved Thin Lizzy, but, cliché or no cliché, it is only now I really know and understand just how much I still dig those suckers.

You know, these days people talk about *attitude* and *posture* and *image* and a lot of other s**t they don't really know enough to talk about. Well, Thin Lizzy, man, they had all that and something else besides – it was called *class* . . .

Awright. So it's late and I'm drunk and I'm rambling, nothing new. But here I am propped up at the typewriter and I've got my 'Phil Lynott (Philip, to his friends, as he once told me) and Thin Lizzy Best Of' thing blaring out of the goddamned speakers and hell, hell, hell, what a time I'm having.

'Tonight there's going to be trouble/Some of us won't survive . . .' Yeah, you said it Philip, baby . . . Do you know how many great songs Philip Lynott actually wrote? Let me put you in the picture. Add up all the truly great Mötley Crüe songs next to all the truly great Ratt songs, Poison songs, Whitesnake songs, Judas Priest songs, make up your own names and then multiply it by at least two and you will have some idea of the depth, talent and extent of the Lynott/Lizzy back catalogue.

This album alone – and this is just a Telstar Singles Xmas Stocking Filler – carries enough weight to put to shame 95 per cent of the output of today's chart heart-throbs. Check it out: 'Whiskey In The Jar', 'Waiting For An Alibi', 'Parisienne Walkways', 'The Boys Are Back In Town', 'Rosalie', 'Cowboy Song', 'Dancing In The Moonlight', 'Jailbreak', 'Still In Love With You', and that still leaves another six tracks, no less awesome.

No, this ain't the DEFINITIVE Lizzy wrap up, but fat old Santa Claus could do a lot worse when he messes with your stocking this Krimble Eve, knoworrimean, chief? God bless Philip Lynott.

MICK WALL

BODY ELECTRIC
'Body Electric' (Attic LAT1194 import) KKK

AN ALBUM produced by somebody called Ron Obvious (sounds like a *Sounds* writer to me) and featuring three lads who look a lot more like A-Ha than Slayer hasn't got the greatest start in life as regards *Kerrang!* appeal.

In trepidation I listened, and lo and behold it was . . . alright. Hailing from Canada, Body Electric obviously don't feel bound by our frightfully British idea of bands having to fit into a neat musical slot.

Really the best way I can describe this music is A-Ha mixed with FM or the like, taking the pop sensibilities of the former, along with some guitar that sounds crunching against that background but in reality is very lightweight.

The songwriting too is a blend of out and out pop with some AOR sticking the boot in. The likes of 'Living Two Lives' or 'Somewhere In Time' have hit single written all over them, Bob Buckley's keyboards underpinning Frank Ludwig's strong vocals.

It'll be interesting to see if any British record companies pick up on what Body Electric have to offer. I've got a sneaky feeling that if they do, they could be onto a winner here.

All in all, there's a lot more craft and imagination involved here than in yer average AOR fodder. Del-boy, check it out.

JON HOTTEN

LIVING DEATH
'Protected From Reality' (GWR GWLP15) K

MEKONG DELTA
'Mekong Delta' (GWR GWLP17) KK

HOLY MOSES
'Queen Of Siam' (GWR GWLP16) ½K

HOLY MOSES
'Finished With Dogs' (GWR GWLP19) K

AAARRG NO! Not AAARRG records, the 'label that starts where noise stops,' or so they say. More like gives damn decent noise like farts, chainsaws and Krusher's singing a bad name and it makes me so mad!!

And those jolly nice GWR people have given this indie German label's product worldwide release.

Living Death sound uncannily like every other average boring Thrash Metal band, and on the whole I'd rather listen to the Spurs squad FA cup song – at least they've got nice hairdos.

Mekong Delta, on the other hand, sound uncannily like every other average boring Thrash Metal band. Although their name is 'a synonym for human brutality', and their music is 'an insight into the schizophrenic brutality in humans', their album's crap, so there.

And to complete a hat trick less popular in Germany than Geoff Hurst's, come Holy Moses, who sound uncannily like Mike Yarwood impersonating an average boring Thrash Metal band; the awfulness of their second album, 'Finished With Dogs', is only superceded by the tragedy of their first.

I hope this Aaarrg/GWR alliance works well for the sake of all bands and record-buyers sick to death of the restrictive nature of major labels, but they don't stand a chance with no-hopers like these. Check them out in my local second hand shop . . .

JON HOTTEN

STATUS QUO
'Six Album Re-release Series' (PRT Records) KKK

A SERIES of six at times relevant re-releases from the very early career of one of Britain's longest lasting rock bands.

Kicking off with their first two albums – that's the psychedelic pop and skiffle of 'Picturesque Matchstickable Messages' released in 1968 and the slightly more palatable and highly rare 'Spare Parts' LP put out a year later (though the re-release claims an incorrect 1970 release date).

Next up is 'Ma Kelly's Greasy Spoon', a 1970 blockbuster showcasing Quo's amazing transition from Carnaby Street pop stars to rousing boogie men. Tracks such as 'Junior's Wailing' and the pounding ten minute long 'Is It Really Me' with production stripped to the barest of essentials indicated that even at this early stage Quo had an incredible unity and feel far removed from their nearest rivals.

The big commercial break for Quo came, of course, in 1972 with the release of 'Dog Of Two Heads', featuring the classic single 'Mean Girl'. Rough, raw and pounding twelve-bar boogie all the way yet retaining their natty poppiness.

Now alongside that come two compilation albums. The first, 'Quotations Vol 1 – The Early Years', is a commendable eight-track mini-album bringing together all of Quo's very early singles when they were called The Spectres and the rarest of all as Traffic Jam. Nice one.

Finally, there's a further compilation in the shape of 'Quotations Vol II – Flipsides, Alternatives And Oddities'. Despite its obvious intentions, it's a little disappointing because all of the material has been re-issued before and there doesn't seem to have been any attempt to search for alternative takes even though the rare version of the acoustic boogie 'Gerdundula' has been included.

Right, that's PRT's lot tied up quite nicely. Now how about Vertigo getting together a similar set of re-issues and releasing some early, as yet un-issued live recordings?

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SO FAR, SO GOOD...SO FAST

Quaking journo CHRIS WELCH risks life and limb all in the cause of rock 'n' roll . . . no, not just merely *interviewing* MEGADETH, but driving DAVE MUSTAINE's massively flash sports car too! Fasten your seat belts for all the scam behind the line-up changes and the new album . . .

MUSTAINE MELTED into the contours of his bright red sports car and gently probed the gas pedal. The car shot across the car park with a squeal of tyres and the deep-throated roar of a finely tuned engine. As the car growled to a halt, the slight figure who controls the destiny of one of rock's most revolutionary bands held out the keys . . . "Wanna drive?"

Just a few hours earlier the thought of merely *meeting* Dave Mustaine and Megadeth had aroused trepidation. It was an important assignment, I told myself, white knuckles clinging to the armrests in a Pan Am 747 lurching through clear air turbulence all the way from New York to LA.

The sound of 'Peace Sells . . . But Who's Buying?' gunned through my Walkman, and I contemplated the lyrics of 'Black Friday' . . . *'I hack up my victims like pieces of meat, blood thirsty demon, sinister fiend . . . swinging the hammer, I hack through their heads.'*

In any other band or musical context, such sentiments might seem ludicrous. Most Death Thrash does seem so much overwrought, such clumsy hysteria. But Megadeth are different. They can PLAY. They can THINK. And the message of their songs has a chilling conviction.

Megadeth and a few others have revolutionised rock music. Changed it in a way that makes normal, so-called Heavy Metal sound positively pedestrian. There are many in the music industry who smile condescendingly and completely dismiss the likes of Megadeth. But in the midst of a flurry of skeletal images, shocking lyrics and daunting themes, there is the strange beauty of a perfectly formed musical conception.

Megadeth have taken speed Metal guitars and drums and turned them from clanking, inefficient mechanisms into a highly polished machine, as powerful and exciting as Dave Mustaine's car. The stunningly explosive yet tightly woven patterns of 'My Last Words' and 'Bad Omen' and the probing, disturbing lyrics combine to produce the most original rock music heard in years. Targetting fear, hypocrisy and death, Dave Mustaine as writer, singer and guitarist doesn't mince his

KONTINUEZ PAGE 27

Pic Chris Walter

***DAVE MUSTAINE** with his new Mega-men: "This is now the band I set out to create from the beginning"*

Let's Rock the World together for another 50!
Best Regards,

Les Paul

Les Paul

Steve Walsh

Steve Walsh
Kansas

These amps are incredible.
Tremendous lows + great highs.
Bottom and clarity. What
more can any bassist ask for?

Victor Bailey

Victor Bailey
Weather Report/Update

Here's to your 25th anniversary

Ian Mclagan
Faces

Best wishes, Jim
Congratulations on 25 years
in this crazy business
Keep up the good work!

Albert Lee

Albert Lee

To Jim,
It couldn't of
happened with out
you!!!

Pat Thrall
Pat Travers/Automatic Man

Yngwie Malmsteen

George Lynch
Dokken

Hey Jim,
Where would Rock-N-Roll
be without ya?
Congrats. 25 more

Ted Nugent

Congratulations on Your
25th year!
Steve Morse

Steve Morse
Dixie Dregs/Kansas

Keep on Doing
What you Do
Best

Buddy Guy

all the Best to the
Power of Rock-Roll,
Eddie Martinez

Eddie Martinez
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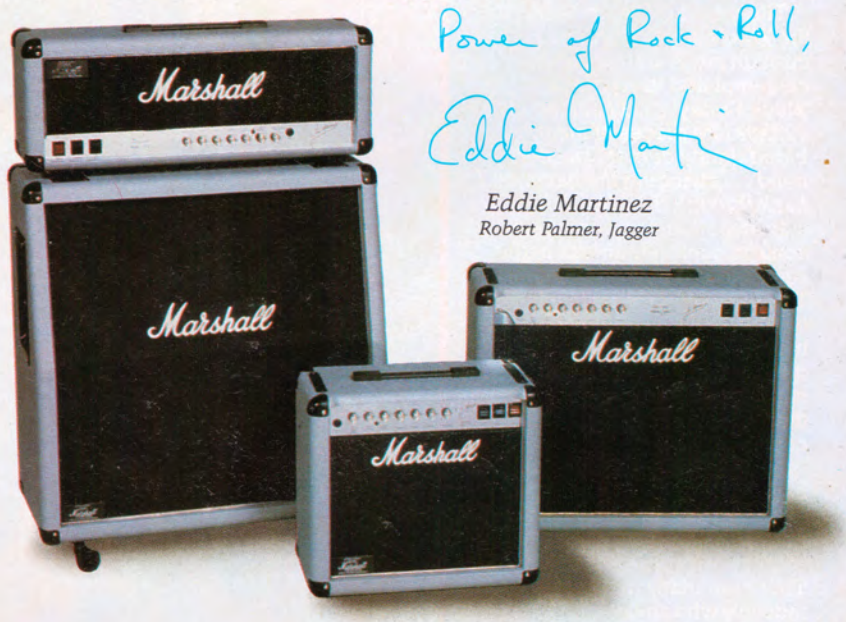

Marshall 25/50

Thank You For Making That

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Jim
Couldn't have
Done it without you

Eddie Van Halen

GRACIAS A Jim MARSHALL
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Eric Johnson

Jim —
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NO BOUT A DOUT IT!

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25 years. The Best is yet to come.

Steve Stevens
Billy Idol

another great show Jim!
thanx

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To JIM
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Jim Marshall
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JUBILEE SERIES
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Pic Chris Walter

SO FAR

FROM PAGE 23

words. In fact, he delivers them in a stream of consciousness that is mindboggling and exhilarating, leaving the recipient breathless and slightly numbed. He makes you wonder whether your own mental faculties are actually functioning at all, and suggests that 90 per cent of us are perhaps sleep walking most of our lives. But Mustaine and his allies in Megadeth are very much alive.

To borrow a hoary phrase from *Reader's Digest*, Dave Mustaine is probably the most unforgettable character I've met in rock'n'roll, certainly its most provocative, original thinker since Pete Townshend.

After communing with Megadeth's music at 39,000 feet above the Rocky Mountains (and, incidentally, trying to remember the words to the Lord's Prayer), on landing in the 88 degrees and blazing sunshine of Los Angeles, I decided the best way to meet Megadeth was to dismiss all preconceived ideas and reports and accept the band as they stood.

"We were just kinda disappointed at the reviews we got from Hammersmith. I know excuses don't cut it, but our gear was locked up in customs and everybody knew that. Our guitarist didn't turn up until half an hour before we went on stage . . ." – DAVE ELLEFSON

MEGADETH HAVE undergone some violent changes since they made their strife-torn trip to Britain last Spring, when they played one gig at the Hammersmith Odeon. They were bugged by equipment problems and the reviews were less than kind. But now the band have recruited two new members and are keyed up for the eagerly awaited UK debut of their new line-up at the Queens Hall, Leeds on December 13.

They've also completed their third album 'So Far, So Good . . . So What' which has already racked up 450,000 advance orders in the States and will be released on Capitol in the New Year. In the meantime they release a single, 'Wake Up Dead' from 'Peace Sells . . .' backed with a 'live' version of 'Black Friday' recorded by the BBC at the Odeon gig, on November 30.

So what happened to Chris Poland their erstwhile second lead guitarist and drummer Gar Samuelson, who played so impressively on 'Peace Sells . . .'? And whence came new boys Chuck Beehler (drums) and Jeff Young (guitar)? It was to explore their inner depths and chart their traumatic changes that I sped by limo from the Sunset Marquis hotel to a photographic studio in Hollywood.

I sat silently in a deserted studio waiting for the band to arrive. Suddenly they burst into the room, a mass of flailing hair, laughter, jokes, enigmatic asides and the full body armour of shared confidences that only a young, all-American rock'n'roll band high on a victory charge to the top can wear with such shining bravado.

First came David Ellefson (bass), with great good looks and an infectious disarming laugh. Then Chuck, chubby and cheerful, and Jeff, lean and quiet with surprising taste in guitarists. Finally Mustaine, unsmiling, almost scowling, as he stretched out a hand in greeting, sulky lips hinting at a mega-mix of inner ferment.

But as they bounced around the room, producing beer and cigarettes, instead of falling back on idle chat they showed how seriously they take their band and their work. David was first of all anxious to dispel the bad impression that might have been created by their last visit to England.

"The gear wasn't released from customs until six o'clock, so there was no soundcheck. We were thrust onstage and it was just cross your fingers and go for it. But I heard some BBC tapes from the show and it sounded really good, man!

"So f**k what *Kerrang!* had to say about us!"

"I suppose it depends where you were sitting," I said, trying to defend whoever dared slag off Megadeth.

"Yeah, I guess," grinned Dave with great disbelief. "It was Howard Johnson, good old HoJo! Now here comes Chuck, Jeff and Dave . . . but who the hell are you! Ah yes, Chris, interviewer . . . right!"

Dave Mustaine peered at me uncertainly. Would I like a soft drink, he asked politely. I asked for a Coke. "Coke!" he exploded. "Are you on drugs or something?"

Eventually we settled on talking about the abrupt changes in Megadeth's line up. Said Dave Ellefson: "We came off the 'Peace Sells' tour in June after a year on the road, and we started rehearsing at home with Chuck doing pre-production for the record. We only had three weeks to get ready to go into the studios, and *then* we made the personnel change . . ."

How could they do that when from the evidence of 'Peace Sells . . .' they were so tight?

"Obviously, so were you," said Mustaine rudely.

"Well that's how it sounded to me," I demurred.

"Well that's because me and Dave know what the f**k we are doing. But I had to like PLAN Chris's (Poland) solos, and go 'Okay, one potato, two potato,' this kind of s**t.

"I dunno, we just felt the commitment wasn't there," rationalised Ellefson. "Things have really started to happen good for us this year, and it's only the beginning of what we want to do."

"We got along fine, it was just that they had other interests in life," said Mustaine. "Being a musician was something they could do on the side. I don't know why Gar (Samuelson) would rather lay carpet than be a musician . . . but he's got the knees for it, y'know."

"We are on to bigger and better things and it's like my Mom used to say when I was a little kid . . . good riddance!"

COMPARING MEGADETH to other bands, few share their serious approach to music.

"Well that's not their fault . . . it's their parents' fault. If you don't teach kids how to think, how can they incorporate intelligence into their concepts of music? If all they know about is lighting smokes and beating off in the back of a car, that's all they are gonna write about. You get these queers who wear make-up and sing about humping in the back of dad's car . . . I've got more important things to talk about, like maybe straightening out my life. We get letters all the time, especially from Japan, from kids who are so screwed up and have nowhere to turn and finally find a role model with this band. They can understand our concepts and what we believe, because we are singing about our personal experiences."

Weren't they just adopting shock tactics like most Thrash bands, with gory lyrics and destructive imagery?

"What tactics – SHOCK tactics? Some bands don't have anything else to offer. We have not only a sense of humour, but an integrity which we combine in our music.

"Everyone thinks we sacrifice goats . . . I mean, we USED to do that . . ."

The scowl relented as Mustaine laughed.

Ellefson told how when they turned in the lyrics for 'Peace Sells . . .' to Capitol, the staff winced in horror, especially when they read 'Black Friday' which sounds like the script for a slash'n'hack movie. "They were saying 'Oh my God, who have we just signed. Do they really believe this s**t?'"

"I read a lot of comic characters and there's one called The Punisher that I really relate to because the guy's wife and children are killed by the Mob and he goes haywire," said Mustaine.

"He's got no supernatural forces, he's just a normal guy with a macho attitude. And that's what we want to be. We want to be The Punishers. We may be Capitol's punishment!"

When Megadeth restructured themselves they brought in Chuck from Detroit.

"Everybody thinks he was our drum roadie, but he wasn't," said Ellefson. "He was brought along as an understudy for Gar, but he doubled as a drum technician so it wouldn't be so obvious. Once in a while Gar and Chris wouldn't turn up for soundchecks, so me and Dave would be standing around in some arena, and decide to jam with Chuck. We were on tour with Alice Cooper and everybody was going: 'Hey, Chuck's not bad! He sounds great.' So when we finished up the tour in Hawaii, we kinda knew he was gonna be the new drummer."

They had already started putting down album tracks when a friend recommended they listen to Jeff Young.

Ellefson: "He played some Megadeth riffs, and I said come on down to the studio and lay down some songs."

"You did not, you worm, *I* asked him," complains Mustaine. Jeff Young (formerly with Broken Silence) breaks his silence.

"Whoever asked me, they said: 'We know you've never

MEGADETH (from left): Ellefson, Beehler, Young, Mustaine

Pic Chris Walter

KONTINUEZ OVER

SO FAR

FROM PREVIOUZ PAGE

heard any of the songs before, but how about laying down some tracks on the album?'"

"Are we going to repair the damage of our last UK show at the Christmas On Earth bash? Yeah man, we know how strong the beer is now, so we won't be so drunk before we go on stage!" – DAVE MUSTAINE

IT SEEMED to me Megadeth had completely changed the way rock'n'roll is played: "Well I wish you'd tell somebody else that!" said Mustaine. There was a deathly silence. Didn't anybody agree with me?

"No," said Ellefson, finally, "We were just kinda disappointed at the reviews we got from Hammersmith. *Kerrang!* were very good to us, sponsoring the show and stuff, and then when we got over there, well, I know excuses don't cut it, but our gear was locked up in customs and everybody knew that. Our guitarist didn't turn up until half an hour before we went onstage. We ain't a country band that can just go onstage and start playing . . . YIHAH!"

Was it this particular gig that began the move towards a change in line-up?

Said Mustaine: "That show had a lot to do with it. There was a lot of animosity because those guys didn't like to have someone else think for them. Between the two of them they were almost over 60, and having somebody younger and smarter than they are, telling them what to do was kind of insulting, I think. They didn't appreciate being so much older than us and so much dumber. Granted they were good playing-wise, but the headaches that came along with them weren't worth the outcome. Chris begged me to fire him, but I wouldn't. I thought I'd torture him!"

When the band cut 'So Far, So Good . . . So What', was it difficult to find new subjects to cover after the cataclysmic 'Peace Sells . . .'?

"F**k no, a day in the life of Megadeth definitely inspires new things all the time," said Ellefson.

Mustaine explained the origins of the album's title. "Everyone thinks we have sold out just because we are on a major label, and since this is a new chapter, 'So Far' is like our past, 'So Good' is right now, and 'So What' is what we think of the future."

Did Dave feel any pressure having to follow up 'Peace Sells . . .'?

"Pressure? Imagine having a dump truck parked on your dick. But this album is so damn strong it's gonna make people look silly, whoever condemned us. The band has been reborn again."

One of the new songs on the album is 'Mary Jane Twiliger', about a witch.

"That's right," said Mustaine. "It's about a girl who was caught practising witchcraft by her father and she buried him alive. It's a true story. People used to party up by the gravestone, and one guy peed on the grave and when they were driving back the car flipped – he was the only one that died.

"She was buried in 1904 and there are no records of her being born or dying apart from her tombstone which reads: *'Beware my friend, as you pass by, as you are now, so once was I, as I am now so you must be, prepare my friends to follow me.'* It's like saying 'You're coming sucker . . .' We thought it was a deep subject we could capitalise on."

"Capitalise on!" scolded Ellefson, amused at Mustaine's endless capacity for cynicism. He revealed that the band had endless technical problems trying to record in the studio with the power mysteriously going wrong, and equipment breaking down.

But I thought they weren't superstitious?

"I'm NOT superstitious. F**king break that mirror!"

The tracks on the album include 'Into The Lungs Of Hell' (an instrumental), followed by 'Set The World Afire' about the day after the world is nuked, spent counting stores of Spam and bottled water.

"After that we did a remake of a Sex Pistols' song, 'Anarchy In The UK', and we had Steve Jones play on it," said Dave. "He endorsed it and it sounds really good. That last song on that side is 'Mary Jane', which we just talked about.

"Side Two starts off with a song called '502' which is about getting into trouble driving on the road. A 502 in California is a code for drunk driving. Then there is 'In My Darkest Hour' which is about being lonely, being emotionally chastised by someone that you love, and them never being there. A lot of people can relate to being lonely because we're human, and loneliness is a feeling that God bestowed on us . . . thanks God. It's a sad song. One part says: *'There's a better place for me, but I've gotta die first, please God send me on my way.'* He feels being laid to rest is gonna be the final peace. He'd rather be dead than put up with nonsense.

"Next is a song called 'Liar' which has a lot of meaning to me, because I hate being lied to, and a lot of people we deal with won't tell the truth and it really f**ks you around. People will deceive you and lead you on. I don't want to point fingers but we have been wronged by a few people. To me, liars are scum. I lie too, but I lie to people who deserve to be lied to!

"The last song is 'Hook In Mouth' which is our 'F**k the PMRC' song. It has a chant in it about freedom. This (America) is supposed to be the land of the free and we have got a Senator's wife telling us how we can live. As far as I'm concerned, the Constitution says 'Freedom of Speech'."

WILL MORAL majority campaigns affect Megadeth?

"No-one tells us what to do."

Have they had much adverse reaction to their lyrics?

"Yeah, a lot of people try to figure out what I'm on when I write!

"No, we've not had interference. We've had a lot of liberty. I've seen letters saying: 'Dave doesn't know what he's talking about, and I'm a practising witch.' Of course I didn't write down the right stuff (He was referring to 'The Conjuring'). Do they think I want a lot of little warlocks out there conjuring spirits? You leave a few things out or else it's gonna be like 'Ghostbusters' all over, y'know?"

What about a whole breed of murderers, inspired by 'Black Friday'?

"Murder is something you can do on your own. The best way to do it is toss a radio in a bath tub. You get more action per volt. Get your money's worth that way."

So he wasn't afraid of people taking their lyrics too literally and being influenced by them?

"If they do, that's their fault," said Mustaine firmly. "If you can't tell we are kidding about half the stuff we are talking about then obviously you are taking us too seriously. Not necessarily you, but anybody. We're not scientists. We have to be tongue-in-cheek, a little glib about some things. I don't want to be heralded as a brilliant songwriter. I'd sooner I reminded people of Eddie Murphy, y'know?

"It's just that a lot of people in the same genre of music as us think they have to stick to the same topics. If you don't experience a different topic then you aren't going to offer anything new to the music world. At least if anybody laughs at our stuff, we can say 'We are just kidding anyway'."

Were they looking forward to playing at Leeds?

"It's not a *Friday* the 13th is it? (Panic not, it's a Sunday). Are we going to repair the damage of last time? Yeah man, now we know how strong the beer is so we won't be so drunk before we go on!" roared David dancing around the room. "We wanted to do a few more shows in England, but right now we're just doing Leeds. It's gonna be great. That's where The Who recorded 'Live At Leeds', right?"

So this was going to be 'Dead At Leeds'?

"No . . . DETH at Leeds, to you!" said Ellefson.

IT WAS time for the band to pretty up for a picture session, and they piled out into the car park where Mustaine revved up his roadster. It was after the pix were complete that Dave suddenly offered me the keys to his car. I slid into the driving seat and listened to his detailed description of the car's finer points. It was a Chevrolet 'Camero' 2-28. Maybe it was the several cans of Budweiser we had been consuming, but my senses were heightened as I slipped the clutch and found myself tangling with the mid-afternoon LA traffic.

I didn't dent Dave's pride and joy, or land us on a 502, and somehow felt that I passed a Megadeth test.

Said Mustaine: "We have youthful energy and we're trying to make something out of it and have a good time, so other people can enjoy our obnoxious horsing around. We're just working class boys y'know, having fun, but we're not like . . . The Monkees!"

Dave launched into a huge tirade against bands who wore make-up and tried to look like girls. "They're sacrificing everything to sell records, and obviously they are thinking through their dicks, or they wouldn't be dressing up like that. If they were thinking with integrity and writing music that knows no boundaries they wouldn't need to dress up.

"We are a reckless band, we f**k with people's heads, run people into the ground, take people out onto the road, trash them and completely change their way of life because we are an energetic band, we don't like to sit around and be PASSIVE, little guys who don't take chances. Without death, life would be meaningless.

"Half the 13 year olds who come to see us could beat the s**t out of these Glam guys. I think society in LA is very confused with gay police wearing moustaches. This IS Sodom and Gomorrah, right here. If I could live anywhere else it would probably be the Moon. LA is convenient, but it makes me nauseous. Sure, it affects my thinking. But you musn't get sucked into the blender!"

HI-FI

Audio outrage by PETER HERRING

JVC TD-X202: lots of coloured lights (for the non-technical)

■ LIKE NO other area of hi-fi, cassette decks are peppered with the dreaded 'techno-jargon'.

The best thing to do is to ignore all this gizmology and decide for yourself just how important cassettes are going to be in your listening. If you're only going to use a cassette deck to make tapes for your Walkman, then you're hardly going to need something resembling a megabuck mixing desk. Alternatively, if cassettes – whether pre-recorded or home-taped, or both – are going to be your main source of music, then you'll want a machine which is well-made, a pleasure to use and perhaps offers a few useful 'extras'.

These days, cassette decks generally offer very good value for money. JVC's new TD-X202 is a case in point. It offers most of the desirable features and facilities in a deck that's well-though-out in terms of looks and operation. For a start, it employs both the Dolby 'B' and the more sophisticated Dolby 'C' noise reduction circuits, with a 'multiplex filter' incorporated into each of them.This simply means the circuits automatically filter out the high level 'carrier' signal used on VHF/FM radio broadcasts – it'll have no effect on tapes made from LP or CD (subject to the usual copyright restrictions of course!) or through the microphone inputs.

There are settings for normal, chrome and metal tapes and, although the operating manual makes no specific recommendations, presumably the deck has been optimised to work best with JVC's own audio cassettes. It's a pity no sample tape is included, but it's worth trying a couple of JVC cassettes for starters, and if you like the results, sticking to those formulations. Naturally, the deck will work well with other brands, but – like all cassette decks – you can't expect it to give of its best with poor quality cassettes of dubious origin.

For recording, the TD-X202 has a single slider control for both channels, scaled with the maximum recommended levels for the differing tape types. (Metal tape, as you may know, has more 'headroom' than either ferric or chrome – but at a price). Orange and red LEDs (light-emitting diodes, or coloured lights for the non-technical) give peak level metering – the most useful kind – while other LEDs indicate 'record' and 'tape-run' modes: overall the whole recording process could hardly be simpler. There are left and right mic inputs, but disappointingly no headphone socket, which is something I always find useful. The 'logic' controls are very smooth and positive in action, among them a 'rec mute' button which, pressed once, gives a four-to-five second non-recorded gap between tracks. For longer gaps, just keep it depressed and, when released, the deck will automatically go into the 'record-pause' mode.

One interesting feature of this design is its 'sync socket', which gives synchronised operation when used with other, suitably-equipped JVC equipment: amplifier, CD player, and so forth. Another interesting feature is its price. At one penny under £130 (recommended retail), you have a cassette deck with offers just about all the 'essential' features, ease and simplicity of operation and – most importantly – an excellent 'sonic' performance.

If anything was missing, it was a marginal loss of ambience and reverberation on certain recordings, compared to the original. This was most pronounced on voice (especially those 'reverb-enhanced') and, again piano. Bass, too, though tight, firm and 'chunky' (like a good pair of thighs!) lost some extension. One the 'plus' side, however, the deck appears to have an excellent 'overload threshold' and seems able to soak up signal well 'into the red' without any audible nasties.

No question that this well-designed and well-built cassette deck is worth its price: solid and satisfying, I'd call it, and worth considering if you're in the market for an uncomplicated machine with most of the essential features.

JVC (UK) Ltd, JVC House, Eldonwall Trading Estate, Priestley Way, Staples Corner, London NW2 7BA. Telephone (01) 450 3282.

Pic Ray Palmer

Pic Ray Palmer

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GORE

FURTHER TO the blood-spattered live review we ran in issue 164 of the latest Alice Cooper stage show in America, we thought you'd all like to get really down and dirty and take a gander at still more horrific pix from these gore-ridden gigs!

That's right, one peek at this material and it's clear that the original Teenage Frankenstein is up to his hoary old tricks again. Only this time the old ham has gone completely berserko and managed to whip, chain, decapitate, set fire to and hang everything and everyone (including most of the audience and himself) he can get his filthy, murderous hands on! Talk about driving the assembled throng completely over the far side of Edge City . . .

Oh, Alice, baby, you're such a baaaaaddddddd boy! And don't we just *lurve* you for it . . .

Awright, peepers peeled? Senses exposed and ready for some serious overload? Then let's go . . .

One crack, one whip, one more time for Alice, baby . . .

Hell raiser, star gazer, natural born raver, yeah, yeah, yeah.

Alice showing us what a drag s

Meat the band . . . uh, in the f

BLOODLUST!!! Some clean-liv gooey stuff that Alice has loo

ome chicks can be . . .

esh, like, still *warm* (yeuch!) . . .

ng, fine upstanding young citizens lapping up the
d from his veins . . .

Alice looking through the eyes of lurve . . .

The riffing vicar: forgive me father, for I have rocked!

Pix Frank White

KLASSIFIEDS

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SINGLEZ

REVIEWED BY CHRIS WELCH

MAMA'S BOYS: 'Higher Ground' (Jive)
Ace newshound Mick Wall is raving over this, jiving around our happy, carefree office like a Centaur. Yes folks, we're all going to the higher ground, courtesy of this gatefold sleeve, double seven-inch pack of Mama's Boys goodies from past albums. There's the A-side, from the current LP 'Growing Up The Hard Way', coupled with 'Last Thing At Night', 'Needle In The Groove' and 'Mama We're All Crazee Now'.

RADIO MOSCOW: 'Hand Of Freedom EP' (Status)
Sing ho for freedom! Brian Tatler (guitars) and Storm (vocals) launch themselves into a bright-eyed, optimistic rampage that warms the cockles of your heart and the dimples in your kneecaps. It's not what I'd call HEAVY, but then Brian, he of Diamond Head, is looking for pastures new.

HYSTERIA: 'Purple Haze' (Urban)
Example of how Jimi Hendrix might have sounded if here were around today, playing with an up-to-date rhythm section. As a Hendrix fan I find it more than acceptable, with fine guitar work and solid drums. But why Hysteria? It sounds too cool for that.

NASA: 'Serophia EP' (Fun After All)
Now here is an ambitious and different project from the unlikely duo of Mo Mo and Cash. These are two glammy geezers equipped with feathers, hair and silver ornamentation to match their concept of an East-West confrontation. I must admit the West Side is the best on this imaginative package, with thunderous drums and a hypnotic beat.

MAMA BOYS: climbing the music mountain

ANTHRAX: 'I'm The Man' (Megaforce)
I was out squirting paint on the walls of Penge the other night when I suddenly realised that although I'd reviewed the UK 12-inch version, there is ALSO this US import available with no less than *three* different versions of 'I'm The Man' including a 'censored radio', 'DEF uncensored', and 'Extremely DEF III Uncensored version'. There's also great renditions of 'Sabbath Bloody Sabbath', 'Caught In A Mosh' and 'I Am The Law'.

BLUE BLUD: 'Liquor 'n' Poker' (Blud Donor)
Calling all Wimpwire fans. Here are the mighty Bluds, as praised by the Big O on this hot and heavy five-track EP. Mark Sutcliffe is a probing lead singer, with a cat-like grace about his delivery, and I like the guitars, also courtesy of Mark, backed by brother Paul on drums. Bluddy good!

SEXX: 'Lost Without Your Love' (Ironworks)
'What do you know about Sexx?' I asked lissome Alison Joy. For some reason she came over all funny and chased me round the office with a bottle of Tipp-Ex. The facts of life are these. Sexx are from Seattle, Washington and feature Chris Baymond on lead vocals. Both sides of this picture disc contain the same three tracks, but it's an intriguing import, courtesy of Shades, and there's no doubt they will become huge in '88, as they blast into low-down and dirty rock'n'roll with such Sexxy songs as 'Think About You' and 'Mainline'.

VENUS LOVEBOYS: 'Swirling On The Gun' (Venus Loveboys Cassette Tape)
Hey, this is really good stuff, a fine band who have been plugging away for the past two years. There's Chrisse on vocals and Paul on lead guitar, and they have a highly professional sound, well worth the £1.50 it costs to order their tape from 22 Holly Walk, Stratford-Upon-Avon, Warwickshire CU37 9LR.

ENGINE: 'Getting Away From It All' (Beak)
'Life's what you make it,' sing the boys, who it seems are at their happiest setting fire to hillsides by night and drinking cans of ale around the flames. Hard gigging blues men these, with names like Yoz (bass) and Ape (drums).

'I didn't think people made music like this anymore,' says Boss Barton as we sit digging the B-side, 'Just Feel Like Smiling'.

KONCERTZ

ROUGH DIAMOND

KING DIAMOND/ WOLFSBANE/CHROME MOLLY
Hammersmith Odeon

STRANGE COUPLING, this. Chrome Molly were hardly ideal bedmates for King Diamond, their good-time Metal approach being almost at odds with the headliners' brand of complex, wildly twisting songs, and, at the hands of an audience notable only by their en massed absence, the Mollies died a sad ignoble death and also suffered the ultimate Hammersmith insult: 99 per cent of the crowd stayed firmly on their seats throughout the whole performance.

But, professionals to a man, they didn't let that faze them, looking happily as if they were enjoying the entire set. Vocalist Steve Hawkins in particular was determined to beat a response from the crowd.

"Does your mother know you are out?" he quipped to one ill-advised heckler. "Does she know that you swear?"

Yet Chrome Molly must shoulder a good chunk of the blame for such a lethargic response. Steve misjudged the crowd completely by attempting to get the 30 or so hardy souls who *had* bothered to stand up (myself included), to clap and sing along to opener 'CMA' and spent far too much time rolling Scorpions-style all over the stage.

Using the experience gained here tonight, the next time Chrome Molly play Hammersmith it will hopefully be on a more suitable bill, with a larger, more receptive audience, enabling them to capitalise more than they managed this time.

Wolfsbane were in a far more traditional Heavy Metal mould than I had imagined. Bassist Jeff D'Brini wouldn't have looked out of place in yer average Thrash act while the riffs that guitarist Jase The Ace furiously churned out were never less than a hundred per cent pure meat. Vocalist Blaze Bayley was definitely not your standard frontman. Looking like a deranged cross between Ian Gillan, an electrified Joe Cocker and a drunken tramp, he stumbled, staggered and spun little circles around the stage with all the grace of a muddy rugby player at Cardiff Arms Park. Yet it worked, his strange figure making for compulsive viewing.

The songs were generally simple and mostly effective, the band scoring highly on their diversity of style and pace. 'Paint The Town Red' was good catchy stuff, whilst, at t'other end of the spectrum, closing number 'Man Hunt' showed that they had grasped the rudiments of classy Speed Metal and weren't afraid to put them to good use.

KING DIAMOND: seen here boning up on his lyrics

Boss Barton and *Sounds*' Paul Elliott – two opinions always worth respecting – both rate Wolfsbane highly – and whilst I remain unconvinced of their major league potential at this stage, I readily concur that they are a very useful band.

I've waited a long, long time to see King Diamond. Ever since Tommy Vance gave Mercyful Fate's spine-chilling 'Corpse Without A Soul' a spin on his Friday Rock Show and I was introduced to *that* voice, the need to see the man in a live situation has been eating at me like the ravenous Bug Blatter Beast of Traal. I almost got to see Mercyful Fate when they came over with Manowar a few years back but sadly they blew the tour out after just one date. So, for me, King Diamond's Hammersmith show really was Christmas arriving early.

But with an almost impossibly high wall to scale in order to meet my expectations, King Diamond and his band needed to be damn near perfect. On the day though, King Diamond were somewhat less than sheer perfection, hovering halfway twixt good ('The Seventh Day Of July 1777' and 'Evil'), and bloody good ('Black Funeral', 'The Portrait', 'No Presents For Christmas').

Obviously the new 'Abigail' album was gonna have a high profile which I've no qualms about as it's one of the better releases this year. However, rather than concentrating on the conceptual horror story as one complete section of the live show (à la Marillion's live treatment of 'Misplaced Childhood'), King Diamond elected to intersect Abigail's tale with cuts from 'Fatal Portrait' and some very welcome old Mercyful Fate classics.

Sadly, the much-touted live show turned out to be a bit of a damp squib, no stage set to speak of and a spartan lighting rig offset by a few fire tricks, half a dozen candles, the odd thunder flash and some decidedly dodgy looking props (bar the effective-looking Abigail doll which King delighted in dragging round by its hair and generally abusing).

And why King Diamond persisted in testing the audience's loyalty with a series of extremely lengthy and tortuous solos, I'll never know.

First we had Andy Le Rocque, all in white, delivering an interesting guitar solo, then new man Mikael Moon, then BOTH of them together before drummer Mikkey Dee got in on the indulgence act too. A shame, as it's not even as if the band have a dearth of excellent material to work from.

Still, you'll be pleased to know that, even if the sound didn't allow for all of the band's sharp intricacies to be demonstrated to their full effect, the man himself managed to reproduce all of his recorded highs and lows gloriously accurately – particularly in 'Family Ghost' where the co-ordination of voice and guitar was simply awesome, and even though King Diamond the band didn't quite match my expectations, it nevertheless remained one helluva performance.

PAUL MILLER

CULT ZEROES

Pic Pete Cronin

IAN ASTBURY: 'bedroom mirror preference'

THE CULT/BALAAM & THE ANGEL
Wembley Arena

I GOT in early for once, grabbed a plate of cold Tortillas and a glass of lukewarm piss-water (always a Wembley special), took my seat in the sky and waited for something to happen. It happened. It was called Balaam & The Angel. The house was still only half-full, of course, but it didn't matter, the band rocked anyway. Hearts, balls, assholes, everything laid out on the line before an indifferent pop-eyed crowd, Balaam & The Angel stood up to the pressure of 'having a good time' when most people were saving it all for the headliners, and got away with a tight, bristling set of hard-hatted rock 'n' roll rave-ups.

The three-brother, three-man Balaam line-up – Jim, Des and Mark Morris, on drums, guitar, bass and vocals, respectively – come on something like a New Age Motörhead: bold, mean, legs astride some weird dream, flying their colours in a rude barrage of hungry guitars and crowing vocals. They did their last single of course, 'I Love The Things You Do To Me', but mostly the band concentrated on newer, unrecorded material, betraying a stronger, heavier direction than one would have predicted from listening to their last album, 'The Greatest Story Ever Told'.

For the encores, Mark introduced former Thin Lizzy and Motörhead guitarist, Brian Robertson, to the stage and together they previewed another new number, 'Live Free Or Die', easily the best number of the set and the title track to the next Balaam & The Angel album due out in the New Year. 'Robbo' in particular was brilliant: showing the same moody class that so alienated him from the Motörhead audience but which, paradoxically, so endeared him to the hardcore Lizzy fans back in the '70s, the guitarist let rip with one poisonous run after another. They ended with a roll through Zeppelin's 'Rock 'N' Roll'. It's a compliment to the band's abilities that the number – a classic in anybody's language – fitted them so well.

The Cult I've been looking forward to seeing for some time. I'm still no great fan of their albums – 'Electric' is probably the most overrated album released so far this year – but their singles like 'Wild Flower', 'Lil' Devil' and 'Love Removal Machine' have sucked me in on enough long nights to put a horrible slobbering grin on my face every time I hear one of them blaring out of somebody's window. I knew they had to be better live than on record, and they were. Bigger, louder, MUCH louder, and, it has to be said, even more preposterously camp and theatrical than on any of their records, the Cult are one weird band . . .

I don't care that they steal all their riffs and their raps from Zep, AC/DC, the Stones, the Doors and whoever else takes their morbid fancy; all those bands were first-class thieves themselves when it came down to sheer boogie-woogie. But the Cult do nothing new with the goods. They just recycle it like so much junk-shop jewellery.

The best numbers of the night, like 'Rain', 'Revolution', 'Wild Flower' and 'Sanctuary', brim over with enough energy to power a rocket: Billy Duffy, the guitarist, is heroic throughout, launching into one pug-nosed riff after another. But the posturing and preening of vocalist Ian Astbury, who for some Godforsaken reason insisted on putting on a fake American accent for his between song raps, reek of bedroom mirror pretence.

When he throws himself into the audience during the final encore of three, 'Born To Be Wild', it takes a good five minutes of roadies putting the boot in and Astbury himself thrashing out wildly in his attempts to get back onstage before he finally makes it, tripping over an onstage monitor and snapping his mikestand in two as he wheels like a crazy man about the stage.

The drums got trashed, the guitars got banged around a bit, and everybody forgot to clap when the band finally exited stage-left.

Live, the Cult are petulant where they should be passionate, second-hand where they could be original, their creativity stymied by their dreams of immortality, no matter how contrived. They're good all right, but not half as good as they think they are. The message: Sleep by day, boogie by night, wash your hands after you've been to the toilet . . .

MICK WALL

VOW WOW/DRN/LITTLE ANGELS
Astoria Theatre, London

VOW WOW! Vot a night to remember. The Astoria, that vast temple of rock'n'roll Babylon was rocking when Vow Wow, Little Angels and Dumpy's Rusty Nuts all played off their collective asses. Commuting between the Keith Moon bar (where there was a different kind of rock business circus going on) and the upper circle left me feeling as dizzy as Little Angels' lead guitarist must have been, after being bodily hurled around in ever-expanding circles by that loveable madman Toby Jepson.

Little Angels kicked off the night with a salvo of explosive songs that put everyone in a receptive mood. There's no doubt they are one of the nation's best young bands, all flowing hair and raggety, ripped jeans, just denim held together by kneecaps. Few bands literally throw themselves into their act with such dangerous abandon.

They roared into 'It's A Long Way' and it was during 'Bridge Of Fire' that Toby spun round his partner in the kind of event you might normally see at the Highland Games. I noticed the bass player and keyboard man tried to keep well out of reach!

The music and enthusiasm reached a climax on 'England Rocks', when all the boys put their heads together until they became one mass of curly barnets. Great band, who should be headlining the world's concert stages.

Dumpy's Rusty Nuts are always welcome too, and they hurled themselves into a 40 minute set in which they managed to pack in their usual mixture of high humour, blues and rock. Although Dumpy's ammo belt broke and he feared he might lose the support of his trousers, the fans gave their support to 'Heartbreaker', 'C'Mon Everybody', "Shnibob', 'Hot Lover', 'Hawkwind' and 'Cross Keys'.

Vow Wow were half-way through their UK tour when they arrived at the Astoria, and were playing at maximum power, and ready to make up for the horrors of the Reading Festival. They came on amidst clouds of smoke and the cheering of fans crushed up to the front of the stage to salute the dazzling guitar skills of Kyoji Yamamoto. He played with dazzling speed as he dashed around in skin-tight pants looking like an Eastern Metal Warlord.

With mighty Neil Murray on bass bringing enormous power to the rhythm section in cahoots with drummer Toshihiro Niimi, Vow Wow attacked 'Nightless City' (or is that Nightmare City?) and thrilled the fans with a dazzling display of masterful technique. You could tell by the smile on Neil's face that he was thoroughly enjoying the gig and the roars of applause.

All the band performed brilliantly, including Genki Hitomi (vocals) and I especially liked Rei Atsumi's flowing keyboard work, but it was the staggering bursts of solo guitar virtuosity from Kyoji that had everyone screaming.

They had to play 'Don't Leave Me Now', their hit single, and alas it was time to stagger home, before the dizzy spells set in again.

CHRIS WELCH

Pic Pete Cronin

VOW WOW's Genki Hitomi: performing brilliantly

QED
The Mean Fiddler, London

QED MAY not be 'inspiringly original' (a sign of the times all round), but they do merge the best qualities of Def Leppard and U2 in as compelling and authentic a manner as is possible. It is *how* they do this that gives them an element of superiority over countless other aspiring groups. The fact that all four members were once in Fastway and, by their own admission, 'left the group' implies a major statement of intent to succeed on their own term.

Vocalist Dave King, in particular, could hold court with any frontman in rock. At this gig he bridges the gap between band and audience like he was chatting to old mates. He sings and smiles to both ground floor and balcony, getting people to believe in QED from the very start.

Trusty sidekick Shane Carroll has relaxed more too, standing back and blasting out chords and licks that give this outfit a powerful attack. Songs like 'Walls Come Tumblin' Down', 'Sometimes', 'Outside Looking In' and 'Power To Love' are the full-throttle scarf-wavers, while the sparse and atmospheric 'Southern Skies' represents the depth of QED's material.

It is this ability to balance all-out rockers with thoughtful ballads, delivered with conviction and force, that has made QED not only one of the biggest-drawing names back in Dublin but the bookies' favourite to be signed to a major label in the foreseeable future.

This first 'away' gig since their formation was claimed by a rousing encore of Led Zep's 'Rock 'n' Roll' (now an audience favourite) before QED retreated back to Ireland to plot the next stage of a campaign that should see them back in the UK before too long.

PAUL O'MAHONY

PALLAS
Glasgow Mayfair

LET'S GET one thing straight. Pallas are *not* a poor man's Marillion. Actually, they're not a poor man's anything! Shades of Rush, yes. Tinges of Peter Gabriel, maybe. Look closely and you'll find a hint of It Bites and even Frankie Goes To Hollywood amidst the intricate workings and technological genius of these classy compositions. Above all, be under no illusion that this dog bites!

Tonight's set was basically a greatest hits show, featuring peaches from the 'Sentinel' and 'Wedge' albums along with the 'Knightmoves' EP topped with the cream of the forthcoming album. 'Executioner' opened proceedings followed by 'Dance Through The Fire', shaking off the rust to emerge as a gleaming masterpiece. Next up two new tunes, 'Ghosts' and 'Voices In The Dark' (the likely title of the new album) revealed a commercial appeal built on state-of-the-art arrangement and sound.

'Ratracing', with a feel like Rush's 'Camera Eye' was epic, surpassed only by a reworked 'Win Or Lose', stripped clean to the bones leaving only Mike Stobbie's keyboards and the harmony vocals of Alan Reed and bassist Graeme Murray to provide the highlight of the night – the sparse arrangement effectively intensified an emotive message. 'Refugee' and 'Throwing Stones At The Wind' passed all too soon, closely followed by 'Sanctuary' and 'Atlantis', creating the most immense crescendo in the history of the Mayfair.

Finally, 'Arrive Alive' wrapped itself tightly around either end of Van Halen's 'Jump' for a first encore, before 'A Crown Of Thorns' brought the curtain down with the Glasgow crowd still roaring for more. It never came, but the punters left content in the knowledge that Pallas will be back in a matter of months.

It's easy to picture a huge stage show in a packed open air stadium at the height of summer. That is where Pallas belong. Of course, whether they get there or not is another matter. One well-placed signature could make all the difference.

RICHARD HEGGIE

SHY
Marquee, London

THERE WAS a lot riding on this gig. Freshly dropped by RCA, Shy were once again in search of the elusive deal. Things looked good; capacity crowd in good humour; floor-shaking cheers as the band came onstage; then 'Telephoooonnnne'. Oh s**t. Sound problems; a 45 played at 33 speed, almost a death grunt!

But nay panic, after a few nervous grins from the Brum boyz order was restored, and a more sparkling set it would be difficult to see at the Marquee. Loads of those 'should-have-been-hits' from the mega 'Excess All Areas' LP were aired, as well as some new material such as 'Stand Up' and 'Right Side', all of which went down like 'Jack' in the *Kerrang!* office. Particularly spine-chilling (even in the microwave that is the Marquee) was 'When The Love Is Over', a ballad of the highest order.

Vocalist Tony Mills, it must be said, becomes more adept and watchable gig by gig, the nervous arrogance now totally shrugged off, being replaced by a far more endearing 'one-of-the-boys' attitude. His delivery of 'Young Hearts' was excellent, although 'Talk To Me' seemed to lose its intensity in the live setting.

Steve Harris put in a stunning guitar solo, leaving even the rowdy pissheads with their mouths agape. Harris does seem rather shy (ugh!) of assuming the flash 'n' trash of a guitar hero; a little more personality from him would not go amiss.

With their riotous cover of Cliff Richard's 'Devil Woman' came a guest: one Andy Sears of Twelfth Night fame. Quite a sight it was too: the huge Mills alongside the positively microscopic Sears. Young Andy bounced around Zebedee-style, grabbing the mike in all the wrong places and generally having a good time – even when Tony hurled him around the stage!

Final song was 'Break Down The Walls', an absolute classic, and although the vocals were beginning to creak a bit at the seams, the crowd lapped it up.

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CIRCLE JERKS/GANG GREEN
Clarendon, Hammersmith

SCHEDULED OPENING act Broken Bones failed to show up for their slot tonight, so it was left to Boston's finest, Gang Green, to open the scoring, their arrival onstage being greeted by the customary surge at the front. And opening with 'Skate To Hell', from their album 'Another Wasted Night', the quartet lived up to every expectation the album had set for me. Snappy, tight, animated and very very loud, Chris Doherty and his cohorts ripped through some 50 minutes of revelry – although it seemed more like half that time, the trademark of a truly enjoyable band.

The meat of the set was provided largely by tunes from the latest 'You Got It' LP, sandwiched neatly by the more familiar (to these ears at least) songs from 'AWN'. Although I've yet to hear the former album, much of the newer material seemed somewhat different. Longer and more involved, Gang Green are in a state of what is often called 'progression', emcompassing in one song what they would have expressed in two or three previously.

However, whilst musically I found little fault, I must admit to being a little disconcerted at Chris Doherty's lack of audience rapport.

The cover of 'Til Tuesday's 'Voices Carry' seemed stark and strangely muted without the benefit of the synths to lean on, but otherwise Gang Green put in a damn fine musical performance, bettering the headliners by a short nose.

Whilst Gang Green scored highly on the quality of their songs and their musicianship, Circle Jerks received top marks on their sincerity, hard work and utterly professional approach, former Black Flag vocalist Keith Morris in particular coming in for some serious accolades.

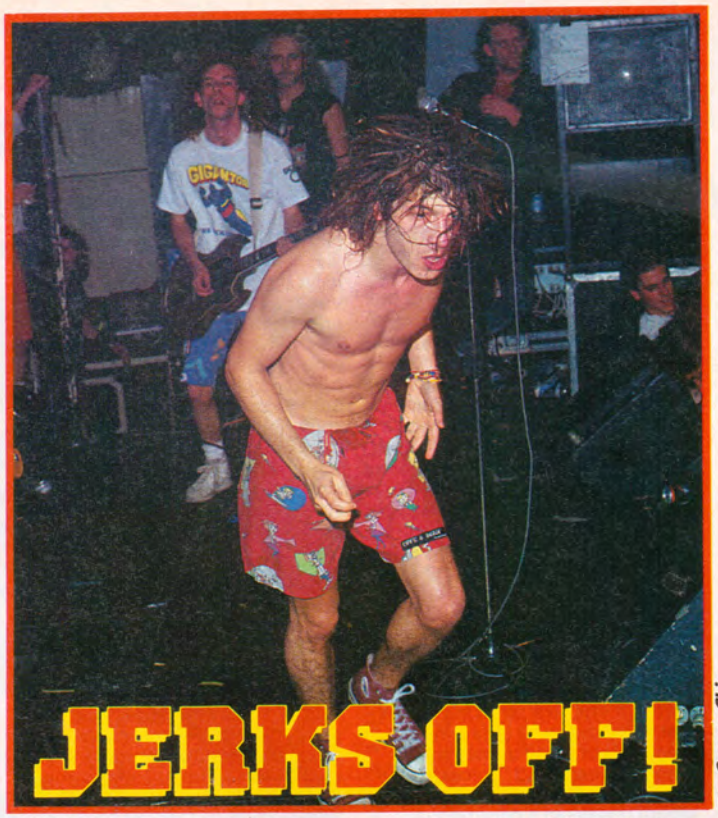
Their music veered erratically from the great to the mundane, from emotive and powerful to impotent and detached and back again in the space of a few numbers. Although, in their defence, I didn't have the advantage that I had with Gang Green of being *au fait* with the material. That said, they were still far more enjoyable than their recent 'VI' album indicates, and tracks like 'Beat Me Senseless' and 'All Wound Up' were the perfect bedmates for the older tunes such as 'Operation', 'Wild In The Streets' and opening number 'Wonderful'.

But Keith Morris completely stole the show. Clad in an old Motörhead T-shirt (not that it lasted long in the heat) he proved to be a natural at communicating with his audience, handling them with patience but, more importantly, never underestimating their intelligence. At one point he invited a particularly vocal member of said audience onstage to tunelessly 'sing' one number, and another time quipped, "I bet their parents own swimming pools," as two fans executed practiced stage-dives simultaneously into the crowd.

Indeed, this gig seemed to attract the most daring and acrobatic of stage-divers thus far, correspondingly pushing up the body-count too (I saw at least three guys getting carried out of the hall by their friends during the two sets).

Like I say, for me Gang Green just about pinched the honours on the night, but both bands were yet more examples of the diversity, dedication and talent at the disposal of the Hardcore scene.

PAUL MILLER



Pic George Chin

KEITH MORRIS of the Circle Jerks: coming in for some serious accolades

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■ *MIDLANDS-BASED band **Crywolf** have just released a live six-track cassette EP titled **'Crywolf Untouched'**. It was recorded on RMPA Mobile, produced by **Grim Reaper** lead vocalist **Steve Grimmett** and features the following cuts: **'Twelve O'Clock (And All Is Hell)'**, **'Girlz Like You'**, **'The Gun'**, **'Too Much Love'**, **'Be My Lover!'** and **'Goodbye Forever'**.*

*Copies of this are available at a price of £2.99 from: **Jon 'Destroya' Clayton, The House Of Doom, 7 Princess Rd., Evesham, Worcs.***

*The band's line-up is (above, from left): **Mark Grimmett** (lead vocals), **Nick Singleton** (lead guitar), Jon 'Destroya' Clayton (drums), **Paul Robinson** (bass) and **Chris Gyngell** (guitar).*

■ **ELIXIR**, FEATURING **Paul Taylor** (vocals), **Phil Denton** and **Norman Gordon** (guitars), and **Mark White** (bass), are on the lookout for a permanent drummer to complete their line-up. Elixir have recently been assisted by former **Iron Maiden** drummer **Clive Burr**. Interested parties should send a tape/biography/pic to **Seymour Mincer, Elixir Records, 36 Lion Mills, 394-396 Hackney Road, London E2 7ST**, or ring **(01) 729 2169**.

■ **MARINO AND The After Forever Band** have recruited **Ian Spicer** (ex-**Jerod**) on bass. Marino is at present mixing live tapes from the **'Gypsy At Heart'** tour for a probable release in the New Year.

■ A NEW band has just been formed in the Scunthorpe area called **Savage Beast**, who describe themselves as 'Beast Metal'. The group's line-up is **John 'Doomlord' Preston** (lead vocals), **Andrew 'Demonic Warfiend' Stokes** (bass), **Steven 'Mantabeast' Robinson** (lead guitar), **Robert 'Festering Dork' Redmila** (drums), **Johnny 'Reaper Of Death' Talbot** (rhythm guitar) and **Andrew 'Slave To Satan' Stanworth** (beastly noises).

■ A MELODIC hard rock band from London are currently seeking a suitable lead vocalist. Interested parties should contact **Ray** on: **01 646 2667**.

■ *A NEW Italian rock band has been formed called **Morgana** – featuring the, uh, delectable **Roberta 'the Witch' Delaude** (above) on lead vocals. The rest of the band comprise **Dino Juele** (lead guitar), **Walter Boccardo** (rhythm guitar), **Enrico Olivero** (bass) and **Max Careddu** (drums). The band have their first official demo available now, entitled **'Welcome In The Dark'** which features three original tracks – **'Save Me'**, **'Welcome In The Dark'**, and **'Man'**.*

■ **7 SAMURAI** have added vocalist **Barbara Feilds** to their completed line-up, which now stands as **Raymond Rafferty** (drums), **Gordon Mechan** (bass), **John McCullion** (guitar), and Babs on vocals. The band will be appearing at The Cavern, Edinburgh on December 18. Further dates for the New Year are currently being worked out.

■ SOUTHAMPTON SKATEBOARD/Punk band **Distortion Til Bedtime** currently have a 13-track demo available titled **'Don't Die Of Ignorance'**. This costs £1 (incl. p&p) from: **Micky Milkshakes, 8 Knighton Rd., Southampton SO2 7FL**. The band's line-up is **Scot Not Scott** (drums), **Steve Emi** (guitar), **Bren Bryl** (bass), Micky Milkshakes (lead vocals) and **The Kidz** (backing vocals).

■ FURTHER TO out recent story concerning **Holosade** and their involvement with both producer **Evo** (of **Warfare**) and FM/Revolver Records, the band have contacted us denying any connection with either party.

"Holosade are in negotiations with several record companies at the moment to secure the best deal they can achieve," said a spokesman.

Needless to say we unreservedly apologise for any embarrassment caused by this news item, which was based on information given out by Evo himself.

In the meantime, Holosade will by supporting **Bernie Tormé** at Bradford Queens Hall on December 5.

■ NORTH MANCHESTER-based band **Joshua** are currently seeking a lead vocalist. Interested parties should contact **Chris** on: **061 797 3600**.

■ ***PRETTY MAIDS** (above) will be issuing a single called **'Love Games'** through the Epic label on January 11.*

■ NEW YORK rockers **Primal Scream** are currently undergoing extensive line-up changes. Joining founding members **Keith Alexander** (guitar) and **Steve Alliano** (drums and vocals) are: **Rob Chaise** (second guitar) and **Richard Day** (bass). Auditions are currently being held for a new full time lead vocalist while the band are still putting the finishing touches to their second album, titled **'Superstructure'**.

However, a partial track listing of the new album has been made available and is as follows: **'Dead By Thirty'**, **'All Aboard Lost'**, **'Borders & Frontiers'**, **'Man Or Beast?'**, and the title track.

Lastly, Primal Scream have added the leters **NYC** to their name due to some confusion caused by an English pop band of the same name also about to kick into action.

Primal Scream NYC operate a 24-hour 7-days-a-week hotline for all the latest up-to-the-minute info on the band. If you're interested you can call **(0101) 718-748-7562**.

■ THE KALEIDOSCOPE Club in Birmingham is currently seeking suitable bands to appear at a weekly rock night every Monday. Interested parties should send a tape/photo/biography to: **The Talent Control Organisation, 1 Elysan Place, London SW3 3LA**.

■ THE NEW issue of ***A Dose Of The Heavies*** fanzine is out, kidz. A good 'un it is too! Number 8 of the UK's most up 'n' coming 'zine features hot items on **Agent Steel**, **Onslaught**, **Lizzy Borden**, **The Enid**, plus loads more . . . If you want to score a hot copy then send your mailed requests to: **11 Baldock Way, Cambridge, CB1 4UU**. The cost is 40p plus 20/26p-sized SAE envelope.

■ SUFFOLK-BASED HM band **Deep OD** need a vocalist and drummer to complete their line-up. Influences range from **Anthrax**, **Cult**, **Guns n' Roses** etc – must be under 20, according to the band, and be based in or near Ipswich. Tel **Stephen, Ipswich 711057**.

■ *FOLLOWING THEIR recent European dates, **IQ** (above) return to the UK for two special end-of-year shows at the Marquee in London on December 8 and 9. Billed as 'The Nun Event Of The Year', both shows will, the band assures us, have a distinctly fancy-dress party vibe to them, and special prizes will be given out for the best-dressed nun.*

*This will be the last opportunity for IQ fans to see the band before next Spring. However, the band will shortly be recording a session for **'Fluff' Freeman's** Capital Radio Rock Show that will feature selections from the new material they have been compiling for their next album release, also scheduled for the Spring.*

■ **EAST NORTH EAST**, an established HM band based in Reading, seek a new male lead vocalist. Contact: **Gary Murgatroyd** on **(0734) 420232**, or **Steve Goodyear** on **(0734) 426037**.

■ **WORLDS APART**, from Derbyshire, have now reformed with the following line-up: **Tony 'Faggot Rocker' Burke** (lead guitar/vocals), **Kevin Orchard** (bass/vocals), **Damion 'Throw Him A Fish' Seal** (keyboards) and **Mike Hope** (drums).

The band begin touring at Didsbury Squires on December 5.

■ A NEW rock venue has just opened in Northampton, called The Kamikazi Klub, whose avowed intention is to *"put on the very best acts in all fields of popular and alternative music"*. Acts already confirmed for December include **Vow Wow**, supported by **Dumpy's Rusty Nuts** and **Tabu**, on the 11th; **Doctor Feelgood** on the 12th; and **Fields Of The Nephilim** on the 19th. Fôr further info on the Kamikazi Klub, kontakt **Kamikazi Music, PO Box 8, Corby, Northamptonshire**. Tel **(0536) 202295** or **(0604) 21408**.

■ A NEW Midlands-based independent record label, Rentaracket Records, are currently seeking demos from new and unsigned Thrash and straight-laced Metal bands. If there's anybody out there interested, you can send tapes/photos/biogs to: **Rentaracket Records, 35 Wolsey Way, Syston, Leicester LE7 8NX**.

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FROM PREVIOUZ PAGE

■ CHESTERFIELD BAND **Stateline** have just released a four-track cassette titled '**Dancin' With Strangers**', which features the songs '**Borderline**', '**Perfect Timing**', '**Rescue**' and '**Love Don't Go**'.

Copies of this tape, recorded at Priority Studios in Sheffield, are available at a price of £2.25 (incl. p&p) from: **Paul Jepson, 1 Norfolk Close, Somersall Ridge, Walton, Chesterfield S42 7NJ.**

The band's line-up is **Phil Allen** (lead vocals), **Tim Brown** (keyboards), **Taff Jenkins** (guitar), **Mark Callaghan** (drums) and **Andy Mott** (bass).

■ **IRON FIST** fanzine requires more contributors. If you're interested in Metal and can write at least half-decent English, drop a fast line to: **Warren Speed, 5 Angrove Close, Great Ayton, Middlesbrough, Cleveland TS9 6LE.**

■ **HASSLE INC.** have just released their debut six-track EP entitled '**Bedroom Daze**' on the independent Triple Trouble label. The band plan to release their first album at the end of December, with UK dates to follow.

■ ANOTHER NEW band, the **Tone-Deafs**, have put together a demo tape entitled '**In The Flesh**'. It can be purchased for £2.50 (plus post and packaging) from: **The Tone-Deafs, 5 Freeston Street, Cleethorpes, South Humberside, DN35 7LY.**

■ A CHESTER night spot called Cinderellas Rockerfellas are starting a weekly Heavy Rock Night, beginning this month. Any bands out there who want in should get in touch now. Contact: '**Rich**', c/o **Penny Lane Records, 77 Foregate Street, Chester CH1 1HE.**

■ PARADISE STREET, a young Cambridge outfit, have their debut demo available now in cassette form, priced £2.00 (plus p&p) and available from: **3 Rothleith Road, Cambridge CB1 4EG.** Tracks include '**Talk In The Night**', 'Escape Attempts', '**Warm Thoughts, Cold Air**', and '**You Really Got Me**'.

■ EX-**BLOOD MONEY** drummer **Brett Avok** has joined Manchester band **Verra Cruz**. The rest of the line-up is now as follows: **Jon Wood** (vocals), **Steve Robinson** (guitar), and **Harvey Lee** (bass). At the moment there are plans for the band to release a single backed by a UK tour in the New Year.

■ **THE SCREAMING WILLIES** from Newark are back after a year inside Rampton, with a new line-up – **Gary Jones** (bass), **Mike Wright** (vocals), **Colin Ward** (drums) and **Ian Shipley** (bass distortion). There will be a new demo available early in '88.

■ **FLASHPOINT** ISSUE an album titled '**No Point Of Reference**' through their own label on December 5.

■ CUMBRIAN BAND **Demus** are currently seeking gigs outside of their local area and also record company interest. They can be contacted via **Mickey** at the following address: **8 Old Rd., Longtown, Carlisle, Cumbria.** Their music is described as 'hard to light rock'.

■ EDINBURGH BAND **Lixx** currently have a three-track demo available, featuring the songs '**She Got The Look**', '**Drive Me To Ruin**' and '**Freeloader**'. Further information can be obtained by phoning **Steve** on: **031 228 1617.**

■ LEICESTER-BASED band **Domino Principle** have recruited keyboardsman/guitarist **Ady Smart.** However, they are still looking for a suitable lead vocalist. Interested parties should phone one of the following: **Rich (0533 395143)** or **Neil (0533 863693).**

■ ***VHF**, a new four-piece HM band from London, are to play their first series of live dates throughout December. Confirmed gigs so far are as follows: East London Ruskin Arms 4, Holloway North London Polytechnic 11, and Walthamstow Royal Standard 22.*

*The band will also be releasing a three-track EP on the independent Radio Records label (RAD 004) to coincide with the dates, entitled '**Insanity**'. Alternatively, you can mail in for a cassette version of the EP by sending £2.30 (plus p&p) to: **Radio Records & Tapes, Unit E1 Bow Works, 24 Furze Street, London E3 3RX.** Tracks are: 'Insanity', '**Pushed Around**', and '**Take It To The Top**'.*

■ A NEW Thrash band has just been formed in the London area called **Warpspeed.** They consist of **Malcolm Hutchinson** (guitar), **Sylvain Pieraccini** (bass) and **Tez Smith** (drums). They are seeking a suitable lead vocalist and interested parties should call **Karl** on: **01 739 0872.**

■ KIDDERMINSTER BAND **Omnia Opera** have just released their second demo titled '**Celebrate For Change**'. This is available at a price of £1.50 (plus 50p p&p) from: Omnia Opera HQ, **15 Brook St., Kidderminster, Worcs DY11 6RH.**

The group's debut demo, '**Beyond The Tenth**', is also still available from the above address at the same price.

■ CRAWLEY BAND **Lazy Train** have recruited lead vocalist **Nick Paxton.** He joins **Garry Cheshire** (lead guitar), **Eric Bloch** (guitar/keyboards), **Steve Yendell** (bass) and **Rick Pope** (drums). The new line-up will be appearing at Croydon The Cartoon on December 12 (lunchtime show).

■ GLOUCESTER BAND **December Rose** are currently seeking a lead vocalist. Interested parties should send a tape/biography/photo to: **159 Hewlett Rd., Cheltenham, Glos. GL52 6UD.** Tel: **0242 512294.**

The group will be appearing at Cheltenham Pittville Pump Rooms on December 12.

■ AN UNNAMED South Wales HM band are currently seeking a suitable drummer. Interested parties should contact one of the following: **Andy (065671 3214)/Mike (0639 821614).**

■ NEW BAND **Head Over Heels** are currently seeking suitable management/record company representation. They can be contacted via guitarist **Gillian Stark** at the following address: **265 Archway Rd., Highgate, London N6 5BS.**

The rest of the line-up is **Chris Aylmer** (bass – previously with **Samson**), **Noriko Yamagishi** (guitar), **Sheila James** (lead vocals) and **Andy White** (drums).

■ A NEW band has just been formed in Essex called the **Gypsy Boys.** Their line-up includes **Alex Pearce** (lead vocals) and **Adie C.** (guitar). They intend to go into DK Studios to record a demo shortly.

The music is said to be in the **Whitesnake/Van Halen/Aerosmith** mould.

*A NEW Chelmsford-based band called **Five Go Moshing** (pictured above) have recently formed. The band play their debut gig at the Chelmsford Cathedral Mall on December 22. There will also be a two-track demo on sale at the gig featuring original material, '**Rod, Jane & Freddy**' and '**Five Go Moshing**'.*

THE MACC LADS undertake the following dates throughout December: The Greyhound, London, December 11; Duchess Of York, Leeds, December 15 and 16; Mardi Gras, Nottingham, December 18; King George's Hall, Blackburn, December 19; and Shelley's, Stoke-On-Trent, December 22.

The gig at Shelly's has a matinee performance at 5.30pm, tickets priced £2.00. All other shows start at 8.00pm and are priced at £3.00. Also, the concerts in Leeds will be recorded for a live album, provisionally titled '**Macc Lads Live In Leeds (The Who?)**'. These particular gigs will be ticket-only, and are available now from: **Ruth, Duchess Of York, 71 Vicar Lane, Leeds;** or **Jumbo Records, 102 Merrion Centre, Leeds.**

THE PINK FAIRIES, currently out on the road promoting their latest album, '**Kill 'Em And Eat 'Em**', will be appearing at the all-day '**Acid Daze 2**' concert at the Queens Hall, Leeds, on December 12.

WE FREE KINGS, LONGHORNS and **HAWAII THIS AIN'T** play Ayrshire The Eglinton Arms Hotel on December 12.

VIRUS, who are still hard at work recording their second album for their Metalworks label, are stepping out this month for three gigs: December 11, supporting **Cro-Mags** at the Clarendon, London; December 13, on the bill with **Nuclear Assault, Over Kill** and **Megadeth** at the Queens Hall, Leeds, for the Christmas On Earth one-nighter; and December 17, supporting **MOD** at the Clarendon, London.

ENGINE play the following dates this month: Old Firestation, Bootle, December 8; Kings Hall, Stoke (this is a lunchtime gig), December 13; Memorial Hall, Wrexham, December 16; Milos Bar, Liverpool, December 17; Queens Hall, Widnes, December 18; Empress Ballroom, Pontypridd, December 19; Tivoli Club, Buckley, December 23.

DEMON return from a successful round of dates in West Germany to play two gigs: Bristol Bierkeller on December 15, and Birmingham Edwards No.8 January 8.

AMEBIX, currently promoting their '**Monolith**' album, play the Riverside Club, Newcastle, on December 20.

DECEMBER ROSE and **MIDNITE REIGN** play together at the Pittville Pump Rooms, Cheltenham, on December 12.

THE MANIACS undertake a short UK tour throughout December: Glasgow Pharoahs 12, Perth The Venue 13, Nottingham Mardi Gras 14, Sheffield George IV 16, Bradford Manhatten Club 17, Malvern Herefordshire House 18, Birmingham Mermaid 19.

JEROD will be appearing at Shepherds Bush The Wellington on December 10.

*THE BOLSHOI (above) interrupt their current American tour to play a one-off show at The Astoria in London on December 11, with special guests **Rose Of Avalanche** and **Goodbye Mr. Mackenzie**. This will be The Bolshoi's last UK show before continuing their world tour with dates in Africa, Isreal, South and North America, and Europe.*

GIN SLING are holding a FREE, yep, FREE end of tour Christmas party at Newcastle Edwards Bar on 17 December. Kicking off around 8pm, you're assured of lotsa fun as well as competitions and prizes.

HAZE play dates at York Spotted Cow December 15, Southampton Joiners Arms 16, Birmingham The Mermaid 17, Kessingland The Kings Head 18, Gravesend Leo's 19, Bristol Fleece & Firkin 20, Northampton The Racehorse 21, Nottingham Mardi Gras 22, Sheffield The Library Theatre 23.

GIZMO play dates at Whitstable Harbour Lights December 17, Folkestone Bottoms 18, Hersden Raggs Club 30.

BUTCHER have announced a special Christmas Party gig at the Rooftop Suite, Glen Fern Road, Bournemouth, for December 19. Doors open at 7.00pm and there will be two other local bands supporting.

SKIDMARKS play Burnley Bankhall Miners December 20, Coventry Sir Colin Campbell 21.

GENGIS play dates at Newcastle-Under-Lyme Sutherland Arms December 10, Walsall Town Hall 11, Liverpool Wilson's Bar 17, Crosby Squash Club 24, Wrexham Kings Arms 26. A two-track demo, featuring '**FAI**' and '**No-One's Crying**', will be on sale at the above shows.

MEANSTREAK, Bradford-based rockers, have recently signed a management deal with Power Mangement and will be celebrating the union with a clutch of live dates: Barnsley The Toby Jug, December 14, and Leeds The Duchess of York 29.

RUNAWAY play the following dates in December: Newport (Gwent) the Metro 8, Swindon Cornflower 9, Dudley JB's 17, and Birmingham Edwards No. 8 27.

THE CRO-MAGS and **VIRUS** play Hammersmith The Clarendon Ballroom on December 11.

SHOCK PROMISE, a new band featuring ex-**Idol Rich** vocalist **Lee Silver**, and ex-**Cloven Hoof** guitarist **Mick Grafton**, play their debut gig at The Greyhound, Burntwood, Staffordshire, on December 12.

TRIXX, from Edinburgh, will now be appearing at East Kilbride Bruce Hotel on December 9 and not December 2, as previously announced.

SALVATION play Milton Keynes Woughton Centre December 17, Leeds Duchess Of York 18, Nottingham Colour Wheel 19, Birkenhead Stairways 23.

THE DAISYCHAIN play Ayrshire The Eglinton Arms Hotel on December 10.

***WHITE TRASH** – self-confessed-most-degenerative-band-in-the-UK (pictured above) make their return from America felt this month with gigs at the following dates in the UK: London Dingwalls December 13, Bingley St. George's Hall 16, Rawtenstall Queen's Arms 18, and Barnsley Old Pavilion January 14.*

GALAHAD will be appearing at Southampton Canute Hotel December 11, Christchurch Kiss 15, Poole Britannia Hotel 20 (with **World War II**).

MISTRESS play Leicester Sector 5 December 10, Nottingham Mardi Gras 19.

Please note that the band's EP cassette **'Eyes Of Love'** (reviewed in issue 160) is available at a price of £2.50 (incl. p&p) from: **Susie Makin, 73 Waterside, Wheeleys Lane, Birmingham B15 2DW**.

***FIELDS OF THE NEPHILIM** have announced two special New Year's shows at the Marquee in London on December 30 and 31. The band have meanwhile pulled out of their previously announced support slot with **Black Sabbath** at the Hammersmith Odeon on December 28.*

THE MILK MONITORS play Hammersmith Clarendon Ballroom December 18, Kennington Oval The Cricketer 29.

FIRST OFFENCE, from Evesham, play Birmingham Edwards No.8 December 13.

The group are currently recording their debut, self-titled album for release on the Metalother label.

***SEX KITTENS** (pictured above) play the following dates throughout December: Northumberland Wooler Brewery Club 11 and Leeds The Duchess Of York 20. The band are also currently seeking professional management. Interested parties can kontakt the band at **139 Agbrigg Road, Wakefield, West Yorkshire, WE1 5AU**. Tel **(0924) 254676**.*

SOTTO ROSES will be playing The Railway in Birmingham (supported by **Suicide Blonde**) on December 12, plus a special 'Thrashmas Party' at the Royal Standard in Walthamstow, London on December 15. There is also available a special Limited Edition Christmas 'snow' white vinyl pressing of their four-track EP **'Whatever Happened To . . .'** obtainable from **Trash Can Records, 235 Shakespeare Crescent, Manor Park, London E12 6NA**. Cheques & POs payable to Thrash Can Records for £3.25 (plus p&p).

RAUTEN BACH, PANACHE and **SYCK & SINN** play Newport Metro Nightclub on December 22. Tickets are priced at £1.

STREGA, from Brighton, play Gillingham Southern Belle December 19, Brighton Richmond Hotel 20, Middleton-On-Sea The Cabin January 16.

The band's line-up is **Steve Weber** (lead vocals), **Terry Oliver** (lead guitar), **Tony Marchant** (lead guitar/backing vocals), **Ian Oliver** (bass/backing vocals) and **Rob Jackson** (drums).

JUICE ON THE LOOSE play the following dates around the country throughout December: Walthamstow Royal Standard 12, Dublin Castle 18 and a special New Year's Eve show at London's The Mean Fiddler 31. The band continue their tour with additional dates at The Town & Country Club in London on January 2, and the 100 Club, also in London, on January 15.

BLACK ROSE play Middlesborough Town Hall on December 21. The gig is being video-taped for American promotion of their latest album, **'Walk It How You Talk It'**, which is being released by Dominion Records in the US. Support bands for the Middlesbrough show are **She** and **Fatal Attraction**.

CRY, DIAMOND LIGHT, LADY, MAINFRAME, TERRA FIRMA and **BEGGARS BONES** play a fund-raising show at Huddersfield Polytechnic Rock Society on December 10. All proceeds will go to the Rock Society.

The Polytechnic Rock Society are also keen to hear from any bands interested in playing gigs at the venue. They can be contacted via **Tim Woods** on: **0484 517397**.

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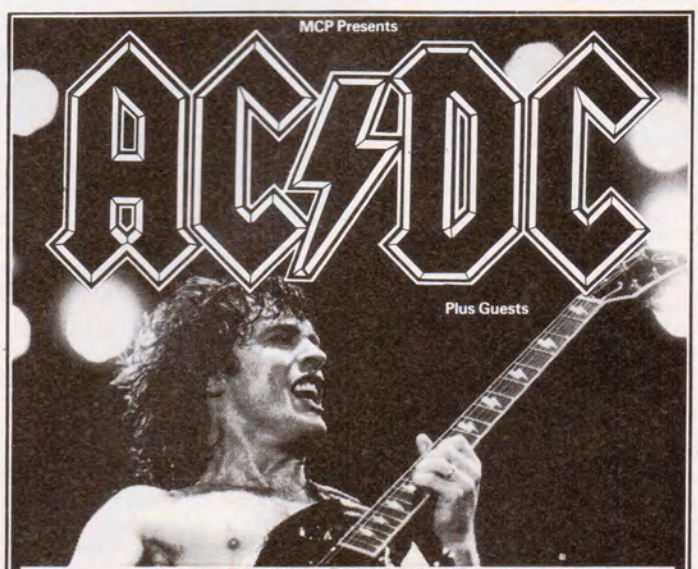

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TUESDAY/WEDNESDAY 8th/9th MARCH 7.30 pm

Tickets: £10.00, £9.00 (Subject to Booking Fee)
Available from NEC B/O Tel: 021-780 4133 (Credit Cards accepted), Odeon Theatre, Ticket Shop Birmingham, Goulds TV Wolverhampton, Lotus Records Stafford, Mike Lloyd Megastores Hanley & Newcastle, Way Ahead Nottingham & Derby, Town Hall B/O Leicester, Poster Place Coventry, Information Centre Oxford.

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EXTRA SHOW WEMBLEY ARENA SUNDAY 13th MARCH

HELL ON WHEELS

Armed with only a coathanger to unblock the tour bus bog, the intrepid SYLVIE SIMMONS hits the road with Canadian band HELIX, fighting off attacks from 'biker chicks', Hells Angels . . . and a moose!

THE WINDOWS are dark like cheap sunglasses, dead flies cling to the front. A furry devil dangles on the windscreen, and a notice on the door says 'Wanted: Meaningful Overnight Relationships'. The Black Bus From Hell glides into the car park, dogs bark and people stare. It's the middle of nowhere – Belton, Texas, to be precise (doubtless named 'cause anyone with half a brain or ball between them would belt on out of there *quick*) – and tonight Helix are playing the local rodeo-hall, a place with one of those floors you can hose the horses**t straight off afterwards, opening up for Night Ranger.

The audience is dribbling into the odd geodosic rodeo-dome – a bit on the sparse side, mostly bullet-headed military-boys from the nearby army base – but backstage, the atmosphere is cheery. Helix have shut themselves off in a room somewhere chanting come cheerleadery go-get-'em chant while what crowd there is presses down towards the stage.

'Wild In The Streets' starts it off – stomping riff, anthem beat, a vocal reminiscent of Bon Scott's old strange-sexual-acts-with-a-pack-of-Woodbines rawness, and all sorts of lively moving-about. The size of the place versus the size of the crowd doesn't seem to bother them, they're giving it all they've got; they've probably gone through this kind of stuff tons of times in other middle-of-nowheres since they left Canada in the early '80s to try and make it worldwide.

More raunchy anthems – 'Dirty Dog', 'Heavy Metal Love', 'Kiss Your Ass Goodbye', 'Rock You', a powerful ballad 'Dream On' (the title may be Aerosmith's but the song's Nazareth's; there'll be a single and video before long; could be just the thing to break them) and a great sense of fun, none of this serious rock star posing stuff. Drummer Greg 'Fritz' Hinz wears a leather studded jockstrap; in LA he got up and turned around and wiggled his naked arse. They gave his arse a hell of a review – took up most of the feature. But they said too that Helix are a better band than you'd realise. There's no gimmick, no angle, nothing in your face, they just do what they do really well.

The audience loves all 45 minutes of it. Those that stick it to the end get to see them again when they hand out flyers in the parking lot telling kids to call in for their songs on radio and MTV (the crew used to do it but it didn't work, so the band do it themselves when Night Ranger go off), signing autographs into the early hours when they should be out partying. Still, when they started, over ten years ago in Waterloo, Canada, they used to hang out after the gigs to sell their *albums* . . . .

The latest album, 'Wild In The Streets', was recorded in Toronto, and The Manor studios in England. Neil Kernon produced two of the tracks – "We actually approached the album thinking of using five, maybe six producers, kind of like what Tina Turner did on the 'Private Dancer' album, because no HM band had really done that before," says vocalist Brian Vollmer, in a motel room with bugs the size of cricketballs the next morning – and Mike Stone did the rest.

"He said 'Come over to England!' and we thought 'Great!', because we can totally get away from everything and concentrate on the project."

THEY'D WANTED to explore some new ideas on this album and see what they could come up with, so they took a month off the road and rented a house at Niagara Falls.

"We had a recording room set up in the basement to do demos. And if we saw anybody we'd go outside, strike up a conversation and drag them back to listen to the demos and tell us which ones they liked."

But then they started getting antsy – "You get really used to the road, you miss it; the boredom drives you nuts" – and Brian and Paul Hackman (one of the band's guitarists; Brent Doerner's the other one. Might as well name the lot while we're at it, Brian's the vocalist, Fritz is on drums, Daryl Gray's on bass and keyboards) decided to get in a van, "drive down to the United States and try to just soak in the flavour of *the road* again. We drove down to Cincinatti and New York and Baltimore, Washington and down to San Antonio, all over the place. We were still writing 'High Voltage Kicks', on the way back in the van."

In their last *Kerrang!* interview Brian had said: "Personally I want to write better lyrics. You can only pound out so many songs about rock 'n' roll and screwing before it becomes tiresome."

Brian grins. "To an extent I think I achieved that. It's alright to talk about rock 'n' roll and screwing so long as you do it in a new way."

Talking about it, that is.

"I don't think you'll ever take the sex out of rock 'n' roll, or the party; it just wouldn't be rock 'n' roll! But you're always looking for something new – that's what I like about Jagger's lyrics, how after all these years the Stones have still got a real street-sense. And I think Bon Scott was a great lyricist – his lyrics *touch* me, stuff like 'Sin City', when he's talking about the everyday working guy, just how he feels. And I know from working in a factory myself – I worked at Campbell's Soups and Swanson's Dinners and at a meat-packing plant for years – I felt like that too. It's like, you get your pay, you blow it – work's over, Monday's coming up and I want to live my life in these two days as much as I possibly can."

They've a couple of things in common, AC/DC and Helix – both slogged the bar circuit in the colonies for years, five sets a night in those 'Blues Brothers' movie places with the chicken-wire in front of the stage to protect you from the punters. Both have a sense of humour about themselves, none of that stick-your-crotch-in-their-face superstar attitude. Difference is, AC/DC are mega, Helix are still slogging.

"Of course everyone wants to be megastars," says Brian, "but if you look at the performers who have real longevity to them, they're the people who didn't jet to fame overnight, they just slowly progressed over the years and became standard

Pic Ross Halfin

HELIX (clockwise from top left: Paul Hackman, Greg 'Fritz' Hinz, Daryl Gray, Brent Doerner, Brian Vollmer): "You'll never take the sex out of rock 'n' roll . . ."

rock 'n' roll figures. I don't feel any animosity towards all these new young Metal bands " – the ones who get handed a deal on a plate as soon as they walk out of the drugstore with a can of hairspray. "And I really don't envy bands that come out with their first album and sell five million units, because I know the pressure *we're* under when we record an album, so imagine how they must feel about coming up with a second album that's even bigger. And," he smiles, "on the way up you're the underdog and as soon as you make it it's like 'Okay, prove yourself!' So I guess what I'm saying is sure, we'd like to have mega albums too, but at the same time I'm enjoying life and life goes on. I'm sure we'll get that album eventually. This might be the one to do it."

AND SO it's back on the road. Someone once called them 'professional road hounds' and it suits. The Black Bus From Hell isn't one of those luxury Marillion cruisers with the video and the microwave and the private bunks; more like a cheap-day-return-to-Brighton job. You've got to like each other a *lot* to spend the best part of the year sardined in this.

"We're a team," says Brian. "We've done literally everything together."

Everything?

"Everything! I'm sure the *Kerrang!* readers know what I'm talking about!"

He laughs. Give us a clue.

"It's hard to pick any one story – see, our days are so un-normal that things seem ordinary to us that would seem really strange to other people." He's right. On my first evening with Helix the Black Bus got stopped *twice* by cops. ("Being stopped by a cop is an everyday occurrence!") On the second, two mutants tried to break in through the window and a dog thought Fritz was something to eat. Last night in San Antonio they were having a tug-of-war with Brian's body, and he had to *bite* a fan who tried to nick his wireless-microphone halfway through the set after he'd dived offstage into the crowd. And there was the night "two biker chicks beat up our monitor man," and a Hells Angel punched out the lights and a moose charged their van in the middle of the night and did five hundred bucks worth of damage. And you probably won't even want to *know* about the time they bunged up the bus toilet with condoms and the driver had to fish them out with coathangers, after which he chased them through the bus with the things dangling on the hook!

"You talk about being mega-successful, but we go to so many places and see so many things and you can't put a monetary value on things you've experienced. Even in the early days that was true. Most people don't really get to go that far from home, except maybe to take a holiday, and then you're in all the tourist traps. We've seen a lot of the world."

And the world has seen a lot of Helix. A hell of a lot of Helix. In Amarillo, just the other day, "I jumped up and did the splits and I ripped the crotch right out of my pants." Luckily it was time for Brent's guitar solo, "so I rushed behind the stage and got another pair of pants, but I had to undo those complicated lace-up boots, so I'm trying to get them unlaced and Dean – our new roadie – is standing there with a flashlight. So there I am, naked from the waist down, and there's 4000 people at the concert and some of them can see behind the stage. And he's got the flashlight shining on my *dick*, right, and I'm going 'Not there! The *boots!*'"

Brent had trouble with laces too – he'd got them down the side of his pants, and the things all went *ping* "and he was in the middle of his solo, down on one knee, when they all broke and unravelled and his pants came right down – which was especially embarrassing for Brent," Brian chortles, "because he's got an ass like a rug!"

And let's not forget Fritz.

"We were in Atlanta, playing a club with balconies round the top, and in the middle of the show his jockstrap or whatever broke, and there's all these girls pointing down from the balcony while Fritz is trying to drum and cover himself up at the same time!"

You'll probably get to see at least part of them in the New Year when they're talking about coming over to play.

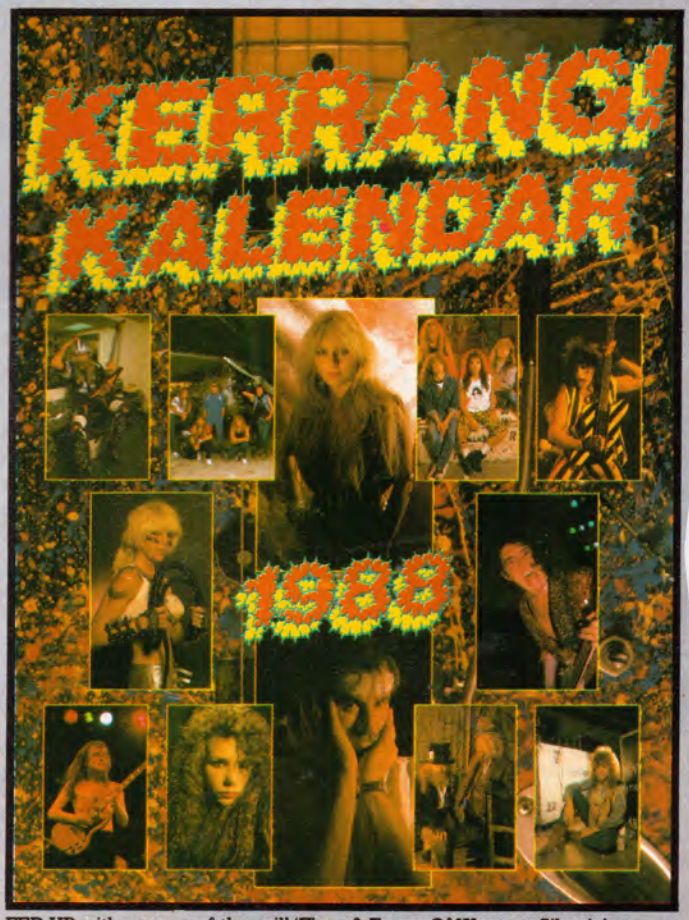
"I really really liked Britain and I can hardly wait to get back. The British magazines have been really nice to us."

ESPECIALLY CONSIDERING they're *Canadians*, and Canadian rockers are generally WIMPS.

"I don't know why that is," says the decidedly unwimpy Brian. "I think it's probably to do with the fact that we don't have as many cities, and Metal, I think, thrives more in industrial cities than it does in *clean* ones. That's just the way it is, and the radio's much more sheltered, so a lot of kids aren't exposed to heavy music – unless by word of mouth, and that travels a little slower up there."

What Helix have got to offer, he reckons, "is primarily the songs and the attitude behind the songs. Which is basically go get it, enjoy yourself, have fun, be an individual, do what you want to do in life. That's what we've done. I think everybody in this band would rather go back and work in the factory than play something they didn't feel comfortable with."

THE KERRANG! KALENDAR



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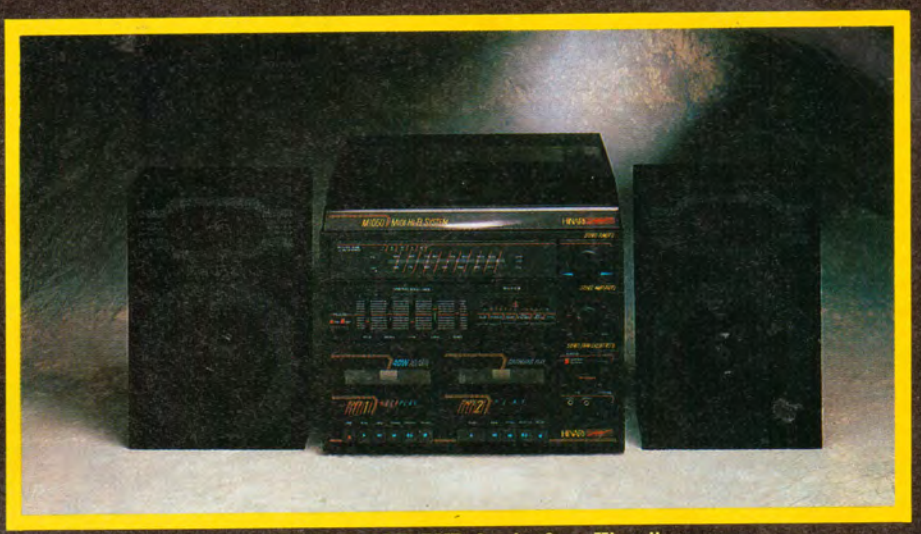

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1 What's the title of the new, upcoming Megadeth LP?
2 Which label has just released the debut album from Deathwish?
3 Who's the vocalist with the Circle Jerks?
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■ HERE'S ONE for the **'Krusher' Joule** 'Success Was Not Immediate' Dept. It seems that the mighty **Anthrax** (pictured below, right) have finally made the grade. This picture captures the boys at that moment when they received their first-ever gold records for worldwide sales in excess of 500,000 for their two Island Records albums, 'Spreading The Disease' and 'Among The Living'.

Well in order it is too to see such fine upstanding young reprobates finally receiving the recognition their manager, **Johnny Z**, has been driving us mad for years telling us they deserve . . . Well, shucks, it just brings a tear to our glass eyes to see it happen.

Seen here joining in the merry-making are, from left to right: **Clive Banks** (Island managing director), **Marc Marot** (Island Music managing director), **Charlie Benante**, **Scott 'NOT' Ian**, **Frank Bello**, **Danny Spitz**, **Lionel Conway** (Island Music president), Johnny and **Marsha Z**, **Joey Belladonna**, and, far right, **Rick Downey** (Anthrax tour manager).

■ **WHITESNAKE** AXEMEN **Adrian Vandenberg** and **Vivian Campbell** are currently collecting all sorts of strange items being thrown onstage during the band's US tour. They are rumoured to be preparing to open a lingerie store.

■ HERE'S A hot one (oh, pleeeeze!). It seems that everyone's favourite lovable Metal band, **Europe** (pictured below, sort of), nearly got their tight little bottoms burned recently. Apparently the boys were shooting a new video to go out with their latest single, '**Cherokee**', out in the dry desert countryside of Almeria in Spain (you know, the place where **Clint Eastwood** and **Sergio Leone** used to do all those freaky spaghetti cowboy rave-ups like '**The Good, The Bad & The Ugly**'), when some geek lost control and set fire to some dry bush scattered around.

Before you could say 'bozo' the flames had engulfed tens of thousands of pounds worth of film and video equipment. Luckily (it sez here) all the band members were able to escape the inferno without injury to their hairdos. Oh well, everybody here at 'Bar HQ has known for a long time now what a bunch of 'hotheads' Europe really are. Phew! Wot A Scorcher etc (continued Page 94) . . .

ANTHRAX: well in order!

■ IT'S WITH much sadness that VFTB bids a fond farewell to **Shades**' guru **Dave 'Igor' Constable**, a tireless worker (!) in the cause of rock 'n' roll down at the basement haven regarded by most as among the finest of its type in London!

Dave has departed for the snowy climes of Sweden, where we understand that love has reared its ugly head, in the process claiming the self-styled Baron of Thrash. Doubtless, ole Dave will soon be embroiled in the local Metal scene and could well end up managing **Candlemass** before he's finished.

Seriously, though, everyone at *Kerrang!* would like to take this opportunity of thanking Dave for putting up with our abuse and never failing to be of assistance when asked. We'll miss ya, mate . . .

■ WHEN IS a **Lars** not a Lars? When he's a **Slash**! Confused? Not 'alf as much as a certain Los Angeles journalist who turned up at the offices of Geffen Records to interview **Guns n' Roses** Slashing guitarist, only to find he was actually interviewing the **Metallica** drummer! Except he didn't realise that what he had was Lars posing as Slash, so . . . well, it all sounds most confusing. You'd never find us falling for a trick like that. We know the difference between Metallica and Gn'R . . . er, don't we?!

■ **WÜRZEL** OF **Motörhead** fame has a bladder condition. No, it's true . . . and *don't* laugh at the back.

Like all of us he tends to visit the toilet quite often after drinking several pints of beer . . . except that Würzel does seem to make more visits than most!

This particular, er, problem reached a climax in New York recently when 'The Würz' joined **Lemmy** on the panel for a Heavy Metal convention.

Apparently, Würzel was so desperate 'to go' that he filled two pint glasses surreptitiously under the table during the course of the afternoon! Quite a performance.

"No, as a matter of fact, this isn't what I had in mind when I asked you to build me a twin-neck!"

EUROPE: bums ablaze!

NEXT ISSUE

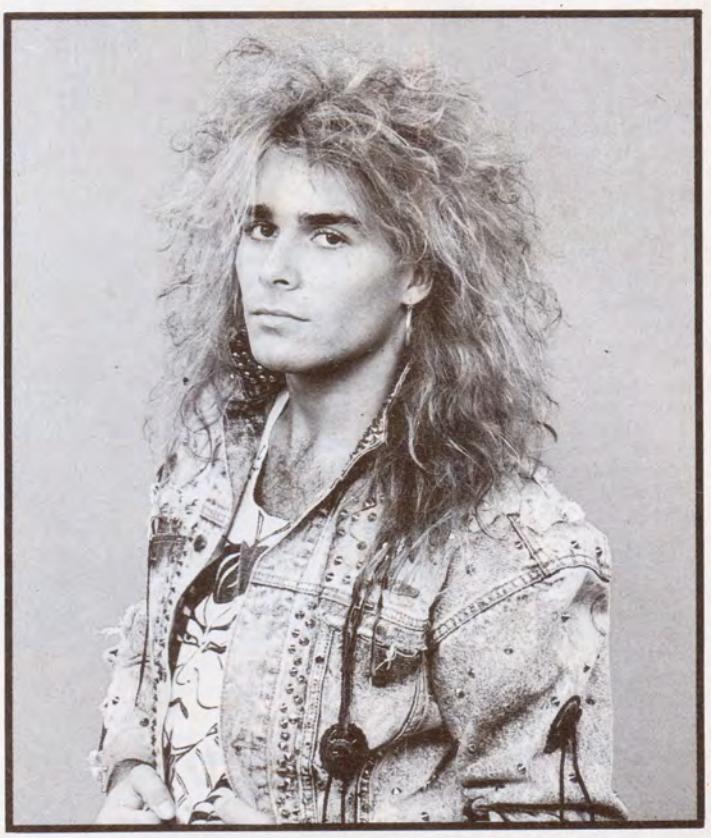
OK gals, pacemakers at the ready, 'cos the next kolossal *Kerrang!* cover will sport (deep breath) . . . WHITE LION, featuring the knee-shakin', uh, 'talents' of the mind-bogglingly beautiful MIKE TRAMP (pictured right). Sigh. Swoon. Cor, not 'arf, etc etc.

● Wot? Ya mean ya want more than this?! Oooohh, you're mean! OK then, for the boyz we'll have an equally heart attack-inducin' feature on those felines in fishnets GYPSY QUEEN.

● And (yep, more gal-rock!) words of wisdom with HELLION's frontpiece ANN BOLEYN. Are you boyz up to this?!

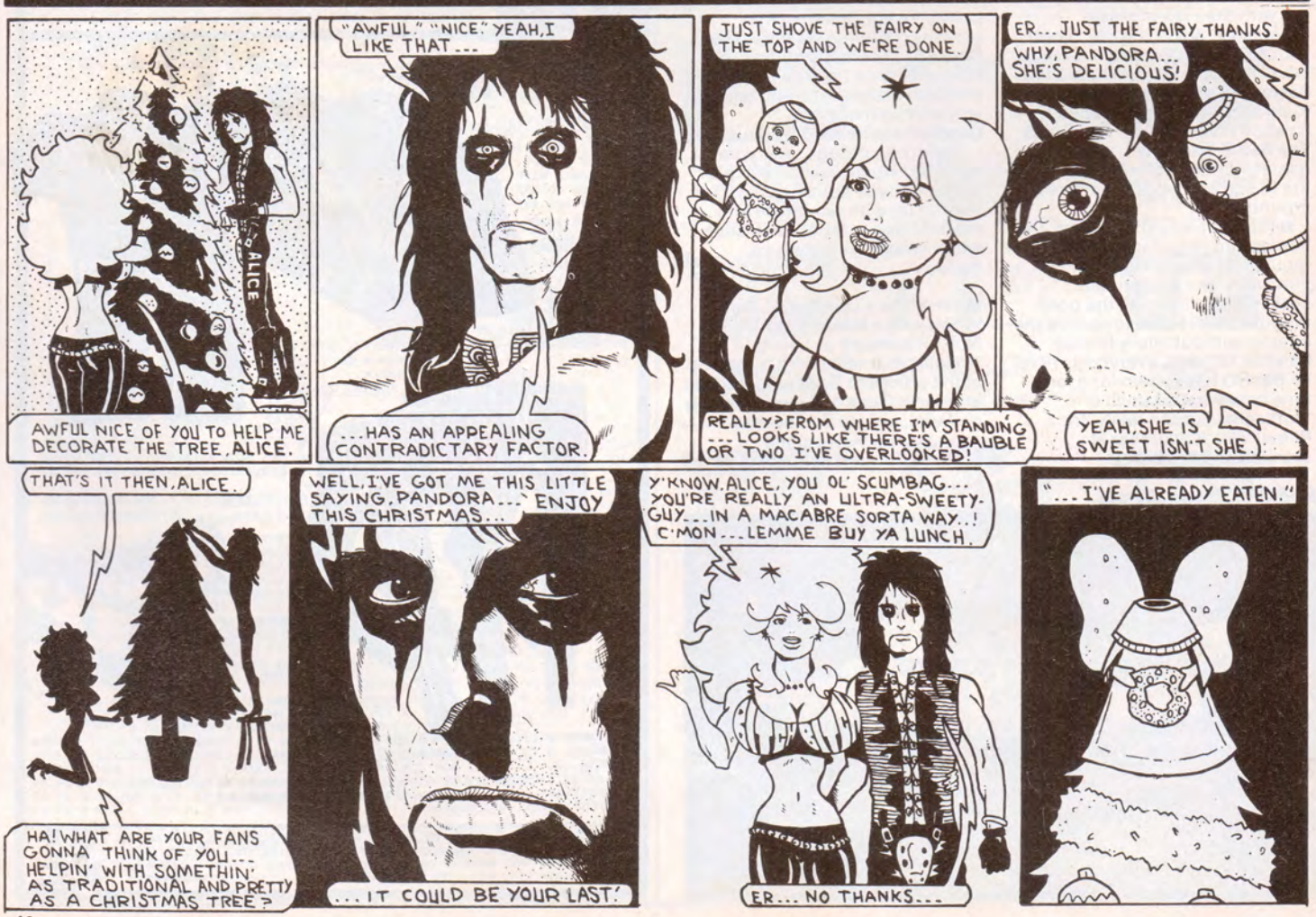
● And lastly (tho' never least . . . but then again . . .!) there's a DIO and WARLOCK live extravaganza. Will Denzil meet Doro in the Dungeons of Dio?! *(Dunno! – Ed.)* Tune in to find out!

Dare you miss it? Of course not, my little 'eadbangers!! So make a note in your diaries, *Kerrang!* 167, cover dated December 19, on sale Tuesday, December 15. It's kerrazee!!



PANDORA PEROXIDE

by Ray Zell



SINGLES

1	1	HERE I GO AGAIN **Whitesnake** (EMI)
2	2	MONY MONY (LIVE) **Billy Idol** (Chrysalis)
3	3	WARM WET CIRCLES **Marillion** (EMI)
4	4	I DON'T NEED NO DOCTOR **W.A.S.P.** (Capitol)
5	6	BACK SEAT EDUCATION **Zodiac Mindwarp & The Love Reaction** (Mercury)
6	5	CRAZY CRAZY NIGHTS **Kiss** (Vertigo)
7	8	DUDE (LOOKS LIKE A LADY) **Aerosmith** (Geffen)
8	7	TIME STAND STILL **Rush with Aimee Mann** (Vertigo)
9	18	EAT THE RICH **Motörhead** (GWR)
10	9	STEEL MONKEY **Jethro Tull** (Chrysalis)
11	–	SEX AS A WEAPON **Pat Benatar** (Chrysalis)
12	19	PAPER IN FIRE **John Cougar Mellencamp** (Mercury)
13	–	CHERRY BOMB **John Cougar Mellencamp** (Mercury)
14	11	POUR SOME SUGAR ON ME **Def Leppard** (Bludgeon Riffola/ Phonogram)
15	10	WHO WILL YOU RUN TO **Heart** (Capitol)
16	12	BAT OUT OF HELL (LIVE) **Meat Loaf** (Arista)
17	16	LET THERE BE ROCK **Onslaught** (Under One Flag)
18	13	WILD FLOWER **The Cult** (Beggars Banquet)
19	–	TRAIL OF BROKEN HEARTS **Little Steven** (Manhattan)
20	15	SHAKEDOWN **Bob Seger** (MCA)
21	re	SUGAR MICE **Marillion** (EMI)
22	17	WELCOME TO THE JUNGLE **Guns n' Roses** (Geffen)
23	22	ANIMAL **Def Leppard** (Bludgeon Riffola/Phonogram)
24	25	ALONE **Heart** (Capitol)
25	30	PRIME MOVER **Zodiac Mindwarp & The Love Reaction** (Mercury)
26	21	SHE SELLS SANCTUARY **The Cult** (Beggars Banquet)
27	–	I'M BEGGING YOU **Supertramp** (A&M)
28	14	VICTIM OF LOVE **Bryan Adams** (A&M)
29	re	INDIANS **Anthrax** (Island)
30	23	GIMME YOUR LOVE **MSG** (EMI)

US HM RADIO

1	1	THE $5.98 EP: GARAGE DAYS RE-REVISITED **Metallica** (Elektra)
2	2	ROCK 'N' ROLL **Motörhead** (GWR Records)
3	4	APPETITE FOR DESTRUCTION **Guns n' Roses** (Geffen)
4	3	RAISING FEAR **Armored Saint** (Chrysalis)
5	–	BACK FOR THE ATTACK **Dokken** (Elektra)
6	5	HALL OF THE MOUNTAIN KING **Savatage** (Atlantic)
7	6	VISUAL LIES **Lizzy Borden** (Enigma)
8	7	CHILDREN OF MADNESS **Paul Di'Anno's Battlezone** (Shatter)
9	9	RAISE YOUR FIST AND YELL **Alice Cooper** (MCA)
10	10	DANGEROUS ATTRACTION **Lion** (Scotti Bros.)
11	11	STEEL AND STARLIGHT **Shok Paris** (IRS)
12	17	TRIUMPH AND AGONY **Warlock** (Mercury)
13	8	PERMANENT VACATION **Aerosmith** (Geffen)
14	15	KNOW YOUR ENEMY **Lääz Rockit** (Metal Blade)
15	14	PERFECT TIMING **MSG** (Capitol)
16	–	PLEASURES OF THE FLESH **Exodus** (Combat)
17	20	USA FOR MOD **MOD** (Combat)
18	19	AMONG THE LIVING **Anthrax** (Megaforce/Island)
19	12	CRAZY NIGHTS **Kiss** (Mercury)
20	–	LEATHERWOLF **Leatherwolf** (Island)

Compiled by Jem Aswad for the CMJ Music Report, 830 Willis Ave., Albertson, New York 11507, USA

INDIE METAL

1	–	PLEASURES OF THE FLESH **Exodus** (Music For Nations)
2	1	YOUNG AND CRAZY **Tigertailz** (Music For Nations)
3	3	SPREADING THE DISEASE **Anthrax** (Music For Nations)
4	2	MASTER OF PUPPETS **Metallica** (Music For Nations)
5	7	KILL 'EM ALL **Metallica** (Music For Nations)
6	6	RIDE THE LIGHTNING **Metallica** (Music For Nations)
7	5	TERRIBLE CERTAINTY **Kreator** (Noise)
8	4	LOOK WHAT THE CAT DRAGGED IN **Poison** (Music For Nations)
9	8	THE COLLECTION **Hawkwind** (Collector Series)
10	17	GET OUT ON THE ROAD **Dumpy's Rusty Nuts** (Metal Masters)
11	re	TO HELL WITH THE DEVIL **Stryper** (Music For Nations)
12	11	SURFIN' WITH THE ALIEN **Joe Satriani** (Food For Thought)
13	9	BITTER, FIT CRACK **The Macc Lads** (FM/Revolver)
14	13	FISTFUL OF METAL **Anthrax** (Music For Nations)
15	re	INTO THE PANDEMONIUM **Celtic Frost** (Noise)
16	re	THE PLAGUE **Nuclear Assault** (Under One Flag)
17	10	BREAKING THE SILENCE **Heathen** (Music For Nations)
18	12	BEER & SEX & CHIPS 'N' GRAVY **The Macc Lads** (FM/ Revolver)
19	15	SPEED KILLS VOLUME III **Various** (Under One Flag)
20	20	HIGH PRIEST OF LOVE **Zodiac Mindwarp & The Love Reaction** (Food)

ALBUMS

1	–	HOLD YOUR FIRE **Rush** (Vertigo)
2	1	BEST SHOTS **Pat Benatar** (Chrysalis)
3	3	THE CREAM OF ERIC CLAPTON **Eric Clapton** (Polydor)
4	2	CRAZY NIGHTS **Kiss** (Vertigo)
5	5	HYSTERIA **Def Leppard** (Bludgeon Riffola/Phonogram)
6	12	PHIL LYNOTT & THIN LIZZY **Phil Lynott & Thin Lizzy** (Telstar)
7	–	BACK FOR THE ATTACK **Dokken** (Elektra)
8	7	WHITESNAKE 1987 **Whitesnake** (Liberty)
9	6	A MOMENTARY LAPSE OF REASON **Pink Floyd** (EMI)
10	11	THE LONESOME JUBILEE **John Cougar Mellencamp** (Mercury)
11	4	TRIUMPH AND AGONY **Warlock** (Vertigo)
12	9	BAD ANIMALS **Heart** (Capitol)
13	10	LIVE AT WEMBLEY **Meat Loaf** (Arista)
14	13	PERMANENT VACATION **Aerosmith** (Geffen)
15	8	RAISE YOUR FIST AND YELL **Alice Cooper** (MCA)
16	17	SLIPPERY WHEN WET **Bon Jovi** (Vertigo)
17	16	CLUTCHING AT STRAWS **Marillion** (EMI)
18	18	ELECTRIC **The Cult** (Beggars Banquet)
19	22	RECKLESS **Bryan Adams** (A&M)
20	14	CREST OF A KNAVE **Jethro Tull** (Chrysalis)
21	20	VITAL IDOL **Billy Idol** (Chrysalis)
22	15	BIG GENERATOR **Yes** (Atco)
23	31	LIVE . . . IN THE RAW **W.A.S.P.** (Capitol)
24	21	INTO THE FIRE **Bryan Adams** (A&M)
25	24	LIVE IN EINDHOVEN **Testament** (Atlantic)
26	–	PLEASURES OF THE FLESH **Exodus** (Music For Nations)
27	46	AMONG THE LIVING **Anthrax** (Island)
28	30	FREE AS A BIRD **Supertramp** (A&M)
29	25	ISLANDS **Mike Oldfield** (Virgin)
30	26	APPETITE FOR DESTRUCTION **Guns n' Roses** (Geffen)
31	23	BAT OUT OF HELL **Meat Loaf** (Cleveland International)
32	39	RADIO K.A.O.S. **Roger Waters** (Harvest)
33	29	V **Vow Wow** (Arista)
34	36	DARK SIDE OF THE MOON **Pink Floyd** (Harvest)
35	41	SAINTS 'N' SINNERS **Whitesnake** (Fame/EMI)
36	19	YOUNG AND CRAZY **Tigertailz** (Music For Nations)
37	34	PERFECT TIMING **MSG** (EMI)
38	32	ELIMINATOR **ZZ Top** (Warner Brothers)
39	35	HITS OUT OF HELL **Meat Loaf** (Cleveland International)
40	33	PYROMANIA **Def Leppard** (Vertigo)
41	42	TRICK OR TREAT **Fastway** (CBS)
42	re	THE WALL **Pink Floyd** (Harvest)
43	28	BAD NEWS **Bad News** (EMI)
44	re	WISH YOU WERE HERE **Pink Floyd** (Harvest)
45	re	SPREADING THE DISEASE **Anthrax** (Music For Nations)
46	47	DREAM EVIL **Dio** (Vertigo)
47	38	HEART **Heart** (Capitol)
48	re	KILLERS **Iron Maiden** (Fame/EMI)
49	re	MASTER OF PUPPETS **Metallica** (Music For Nations)
50	27	GROWING UP THE HARD WAY **Mama's Boys** (Jive)

STAR CHOICE

JIMMY DICKINSON (LITTLE ANGELS)
'ROCKET TO RUSSIA' The Ramones (Sire)
'PERMANENT VACATION' Aerosmith (Geffen)
'GODDESS' Acid Rain (Moshkinstein demo)

DENNY CARMASSI (HEART)
'NOTHING LIKE THE SUN' Sting (A&M)
'SECRETS OF THE BEEHIVE' David Sylvian (Virgin)
'READY OR NOT' Lou Gramm (Atlantic)

TOMMY THAYER (BLACK 'N BLUE)
'APPETITE FOR DESTRUCTION' Guns n' Roses (Geffen)
'PERMANENT VACATION' Aerosmith (Geffen)
'NIGHT SONGS' Cinderella (Vertigo)

DANA STRUM (VINNIE VINCENT INVASION)
'APPETITE FOR DESTRUCTION' Guns n' Roses (Geffen)
'PERMANENT VACATION' Aerosmith (Geffen)
'THE $5.98 EP: GARAGE DAYS RE-REVISITED' Metallica (Elektra)

IMPORTS

1	2	SURVEILLANCE **Triumph** (MCA)
2	–	SEX **Sex** (Azra)
3	10	JOURNEY INTO MYSTERY **Dream Death** (New Renaissance)
4	–	TICKET TO MAYHEM **Whiplash** (Roadracer)
5	–	DESTINED FOR EXTINCTION **Blessed Death** (Death)
6	–	FIREWORKS **Bonfire** (BMG)
7	1	TOTAL CONTROL **John Norum** (CBS)
8	8	RETALIATION **Carnivore** (Roadrunner)
9	–	HELLCATS **Hellcats** (King Classics)
10	9	NONE SHALL DIVIDE **Infernal Majesty** (Roadrunner)

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ATLANTIC

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